



284 B 43

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# Sinfonia.

*Allegro  
con Spirito.*

Handwritten musical score for a symphony, measures 37-46. The score is written on ten staves, with the first two staves grouped by a brace and labeled "Allegro con Spirito." The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is 3/4. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp.



This is a handwritten musical score for piano and violin. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked "Andante" in the fifth system. The score concludes with the signature "P. Vianna" in the bottom right corner.

*Andante*

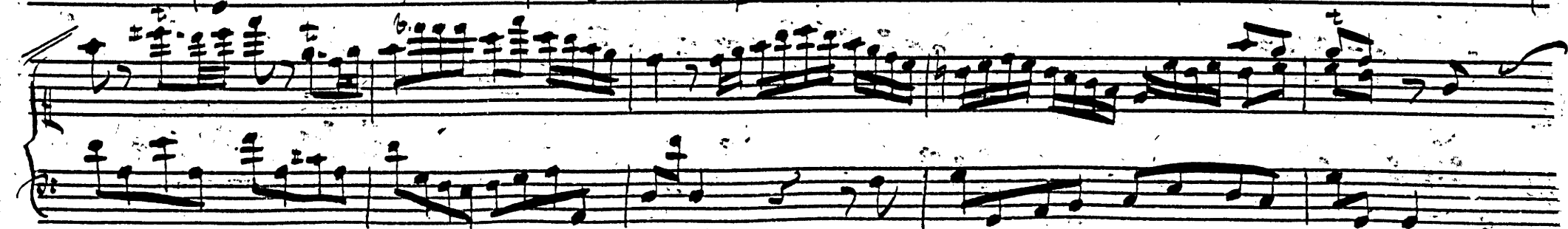
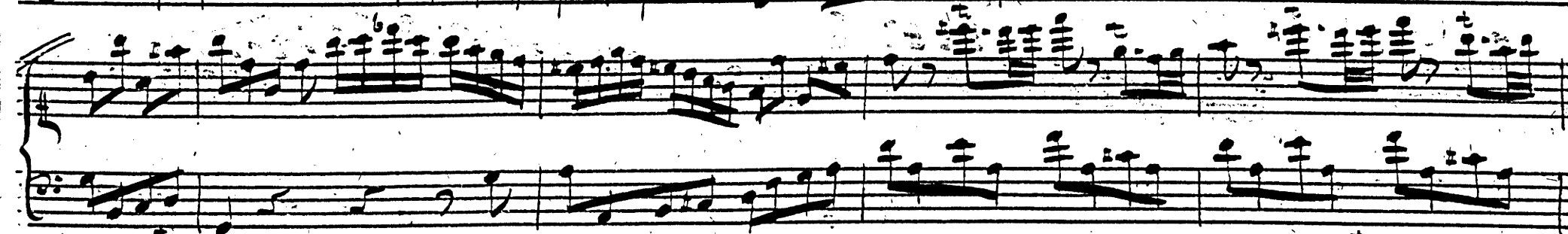
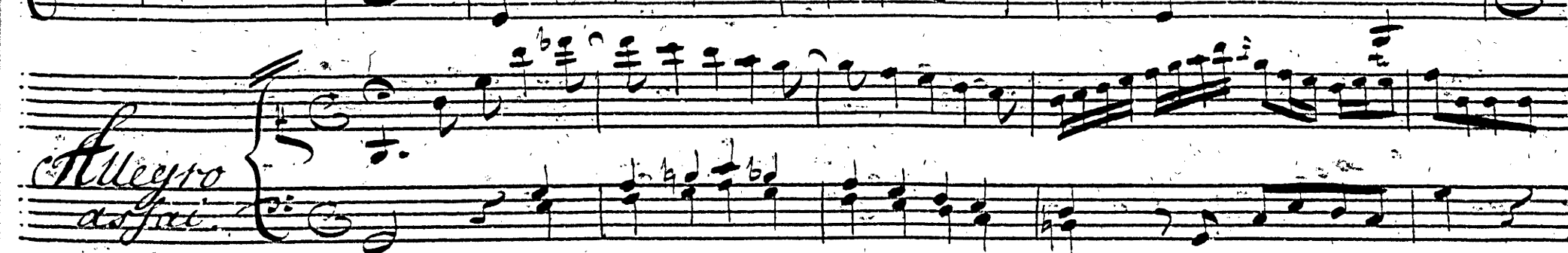
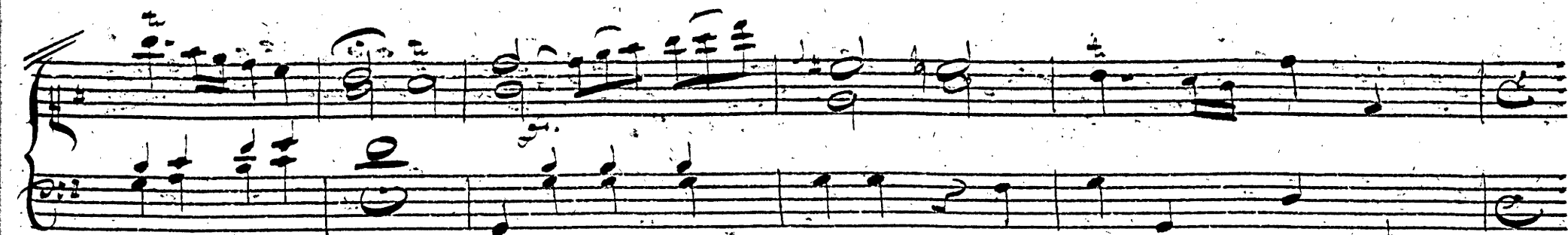
*P. Vianna*



This image shows a handwritten musical score for piano, consisting of six systems of staves. Each system typically has two staves, with the upper staff often containing more complex, rapid passages and the lower staff providing harmonic support with chords and sustained notes. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The ink is dark, and the paper shows signs of age and wear. The signature 'Voss meiss' is written in the bottom right corner of the page.

Voss meiss







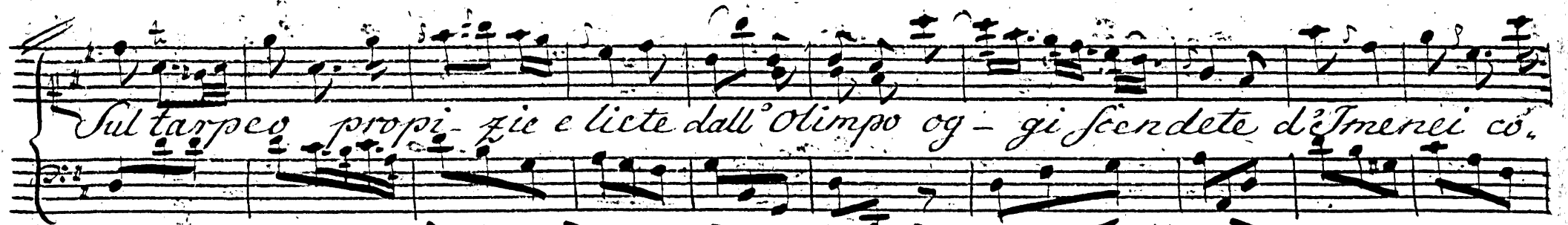
This image shows a handwritten musical score on ten staves, organized into five systems of two staves each. The notation is in black ink on aged, slightly stained paper. The first system (staves 1-2) begins with a treble clef and a key signature of one flat (B-flat). The second system (staves 3-4) starts with a treble clef and a key signature of two flats (B-flat and E-flat). The third system (staves 5-6) begins with a treble clef and a key signature of three flats (B-flat, E-flat, and A-flat). The fourth system (staves 7-8) starts with a treble clef and a key signature of three flats. The fifth system (staves 9-10) begins with a treble clef and a key signature of three flats. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also some markings that appear to be 'p.' or 'f.' (piano or forte) in the fourth and fifth systems. The handwriting is somewhat fluid and characteristic of 18th or 19th-century musical notation.

# Coro.

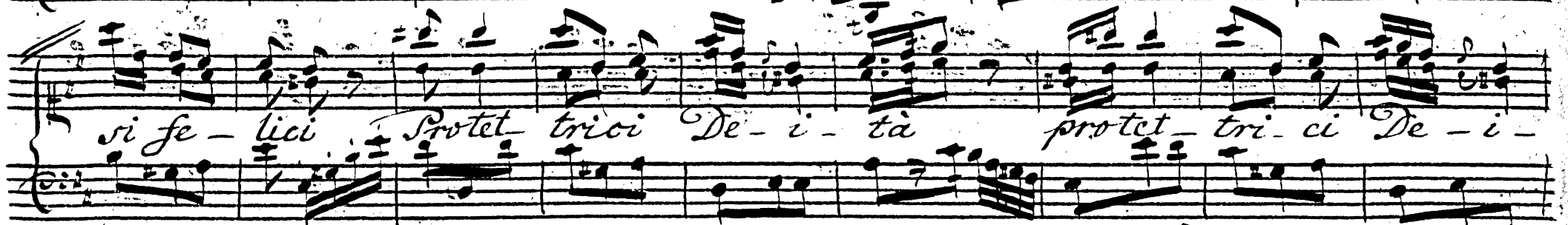
## Alto I.<sup>mo</sup>

*Con Spirito*  
*e in Tempo*  
*di Minuetto.*

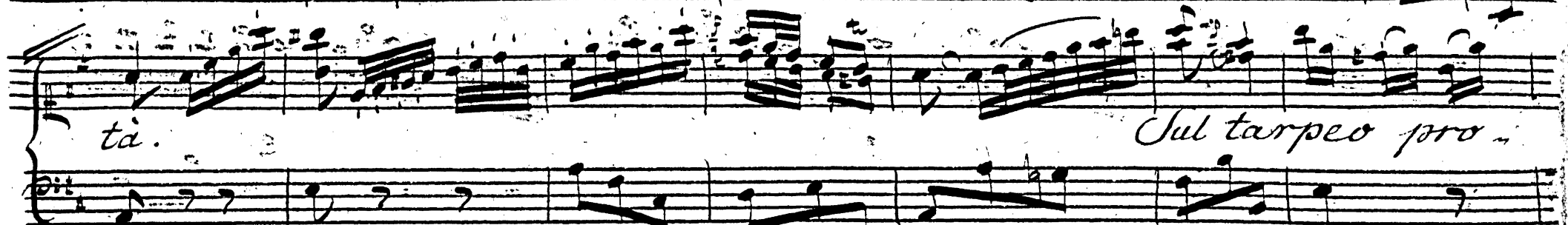
Handwritten musical score for Alto I. The score consists of 12 staves, each with a treble and bass clef. The music is written in a 3/8 time signature. The notation includes various note values, rests, and dynamic markings. The first staff has a large bracket on the left side. The second staff has a large bracket on the left side. The third staff has a large bracket on the left side. The fourth staff has a large bracket on the left side. The fifth staff has a large bracket on the left side. The sixth staff has a large bracket on the left side. The seventh staff has a large bracket on the left side. The eighth staff has a large bracket on the left side. The ninth staff has a large bracket on the left side. The tenth staff has a large bracket on the left side. The eleventh staff has a large bracket on the left side. The twelfth staff has a large bracket on the left side.



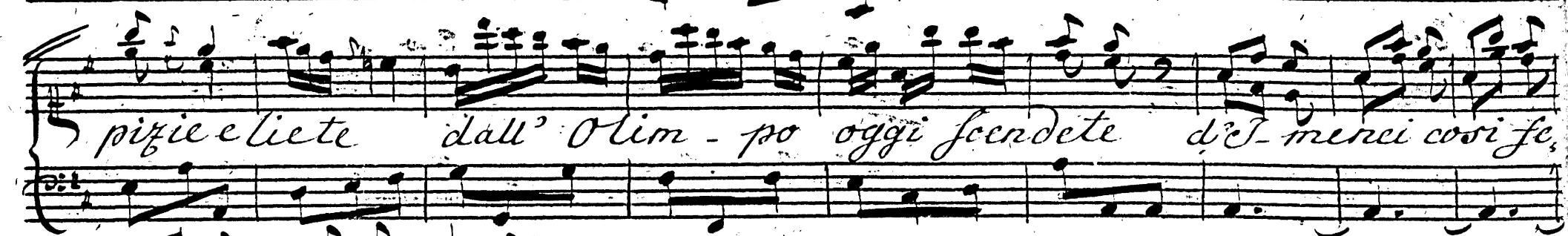
*Sul tarpeo propi- zie e liete dall' Olimpo og- gi scendete d'Immerci co-*



*si fe- lici Protet- trici De- i- tà protet- tri- ci De- i-*



*ta. Sul tarpeo pro-*



*pie e liete dall' Olim- po oggi scendete d'Immerci cori fe-*



*li- ci protet- trici Dei- tà d'Ime- nei cori fe- lici cori feli- ci*

pro-tet-tri-ci Dei-tà pro-tet-tri-ci De-ità.

*mf.*

*p.*

Su pro-paga o Dio dell' armi

il va - lor gli evvie ar-dori

*Versigere*

la vir-tù de' ge-ni-torie nella prole che verrà nella  
prole che verrà nella prole che verrà Dall'Olim-po  
oggi scendete og-gi scende-te  
dall'O-lim-po oggi scen-dete prolet-trici pro-tet-  
tri-ci De-i-tà pro-tet-tri-ci De-i-tà.

Dea che Provvida e fe -

*mf.*

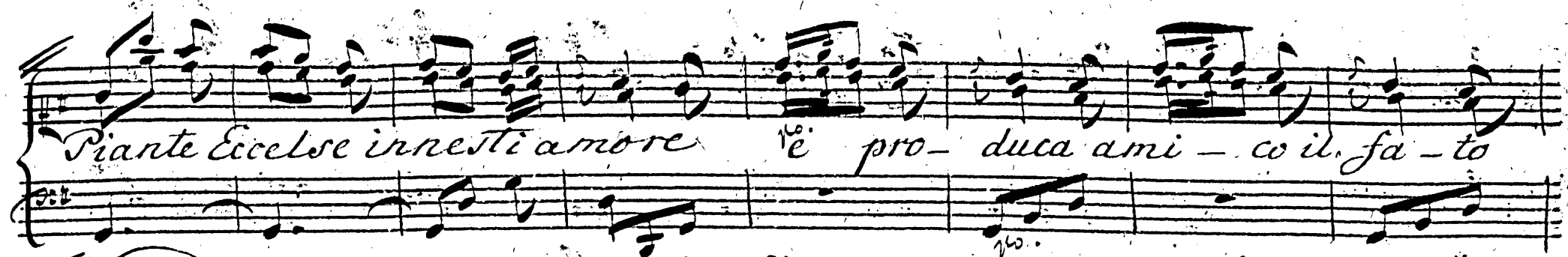
conda dell' E - tà l'ingiurie e merdi l'alme anno dei cori accendi

d'a - mo - rosa fe - del - tà d'amorosa fe - del - tà dall'Olimpo

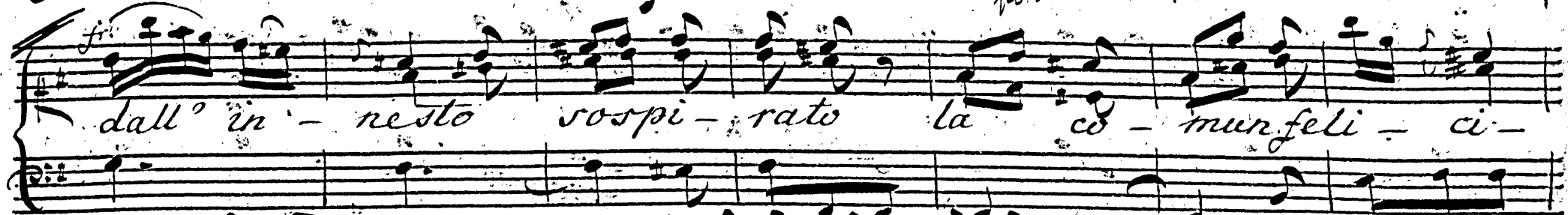
fe - del - tà dall'O - limpo oggi scen - dete Protet - trici De - i - tà

protettri - ci De - ità.

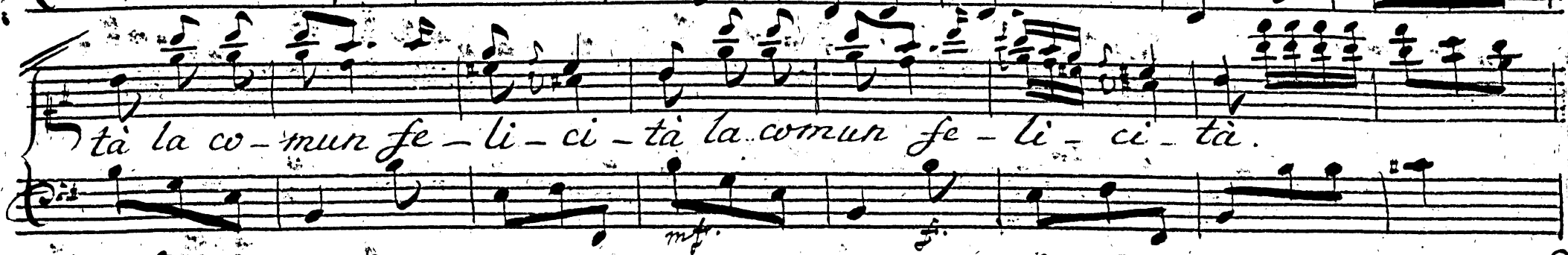
Voti geret



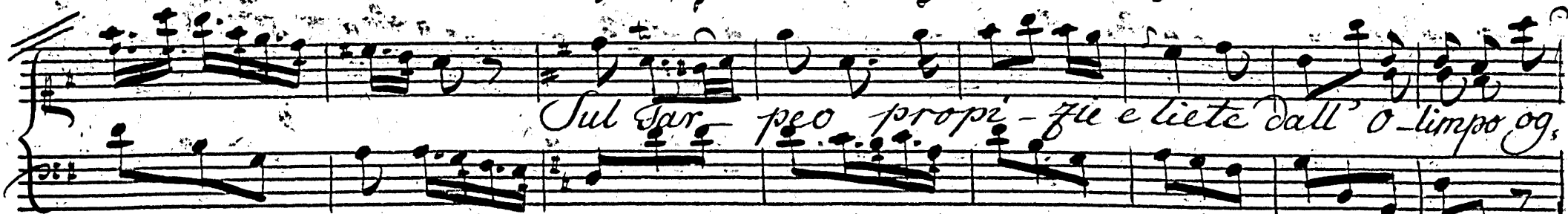
*Piante Eccelse innesti amore* *1<sup>o</sup>* *pro- duca ami - co il fa - to*



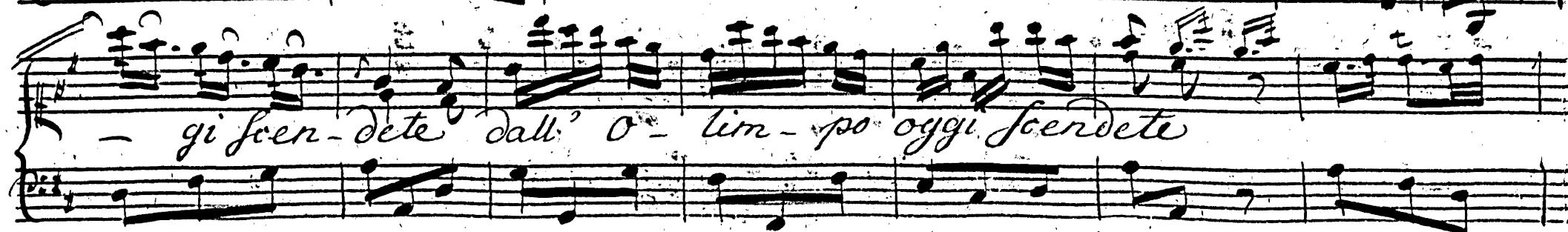
*fr.* *dall' in - nesto sospi - rato la co - mun fe - li - ci -*



*ta la co - mun fe - li - ci - ta la comun fe - li - ci - ta.*

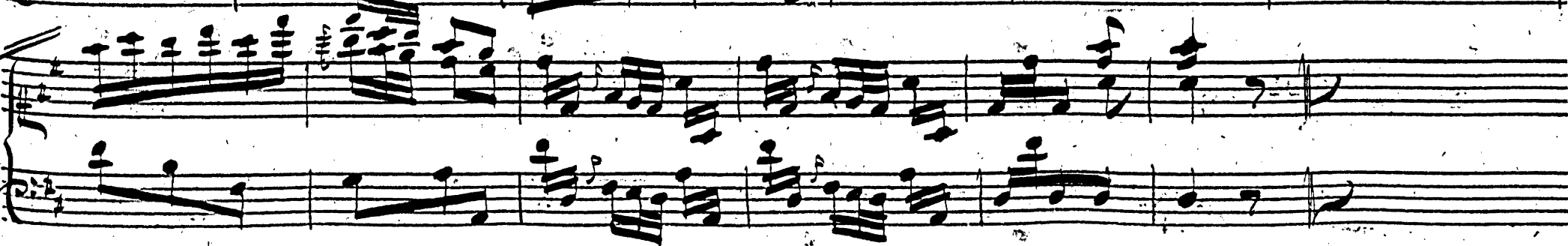
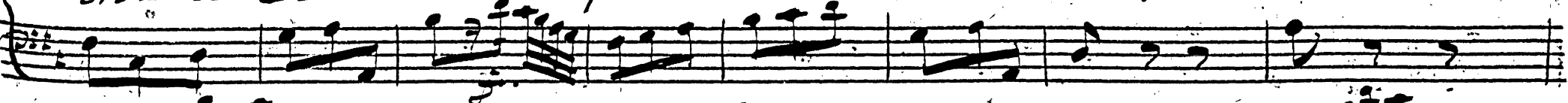
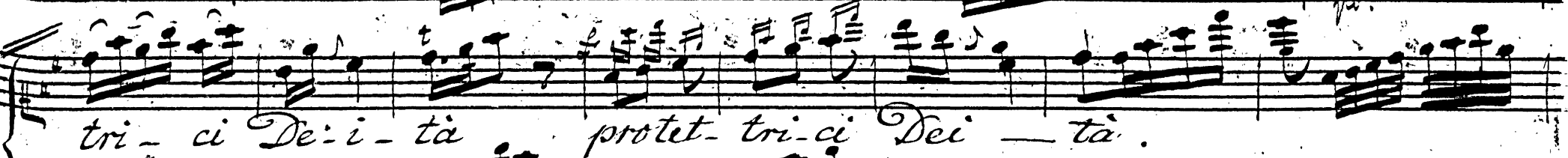
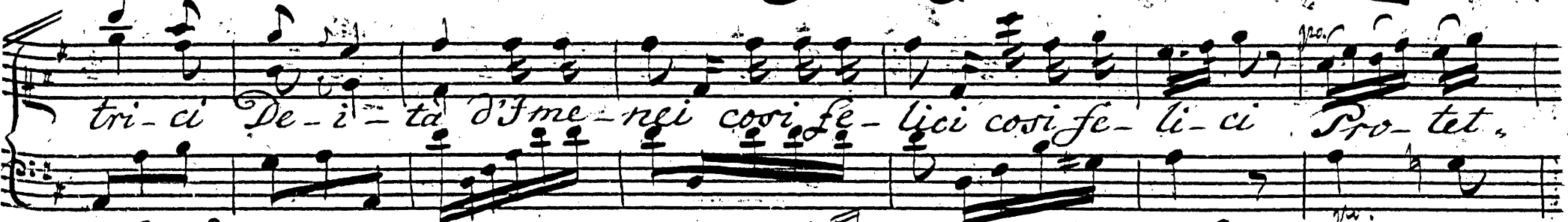
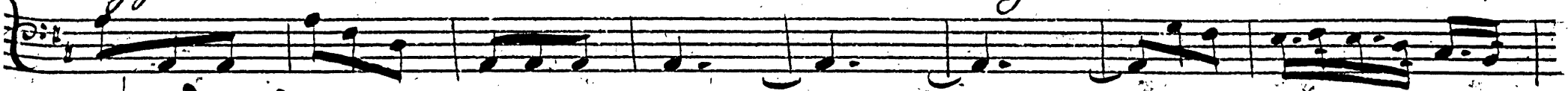


*mf.* *Sul far - peo propi - zio e liete dall' o - limpo og,*



*- gi scen - dete dall' o - lim - po oggi scendet*





# Aria 1.

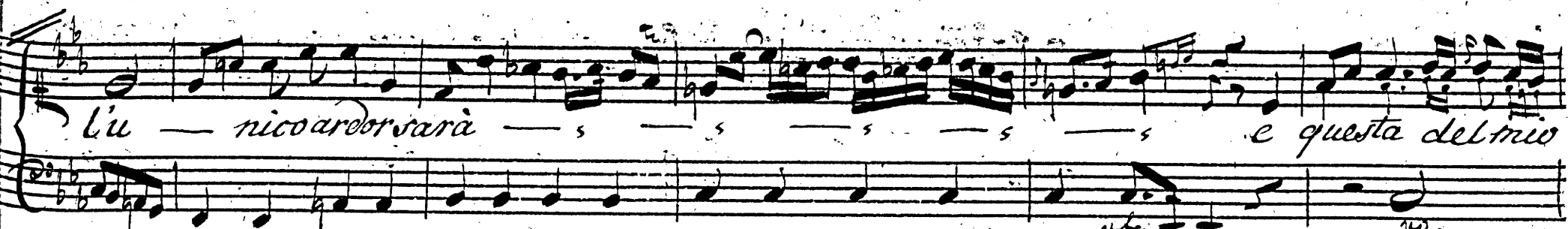
*Romolo.*

*Lento ma non troppo*

This is a handwritten musical score for a vocal aria. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo and mood are indicated as "Lento ma non troppo". The lyrics are in Italian and are written in a cursive hand below the piano part. The lyrics are: "Questa è la bel - la face, che mi de -", "stina amo - re che mi desti - na amore e questa del mio co - re". The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano).

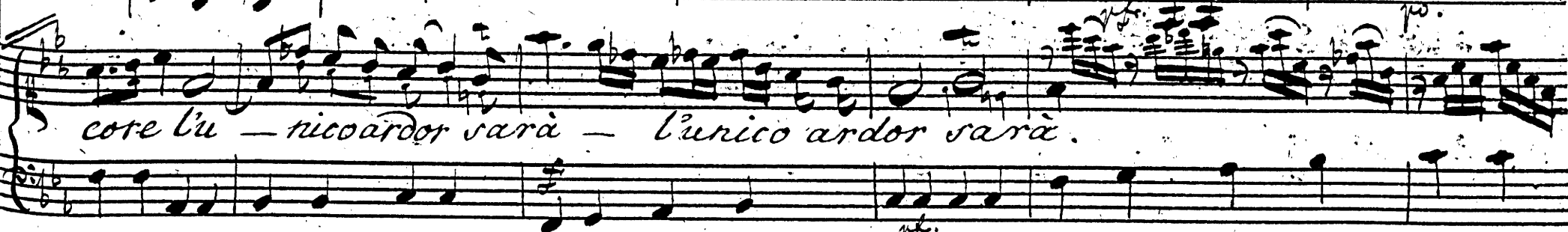
Questa è la bel - la face, che mi de -

stina amo - re che mi desti - na amore e questa del mio co - re



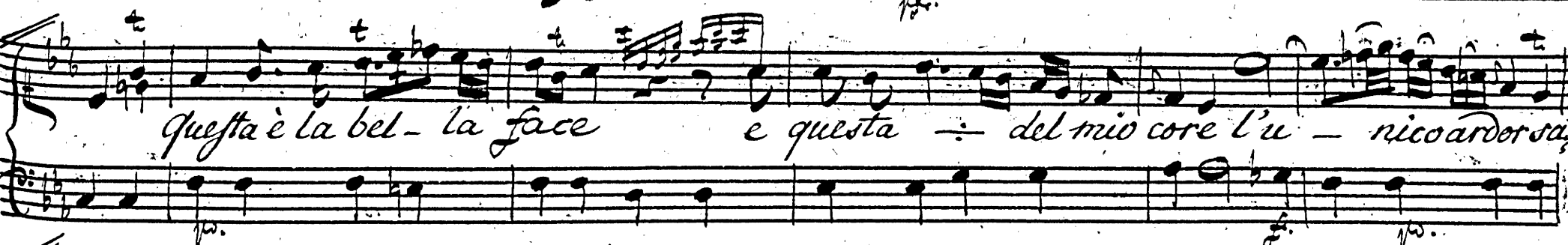
l'u — nicoardor sarà — s — s — s — s — s e questa del mio

This system contains the first two staves of the musical score. The upper staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line. The lyrics are written below the first staff.



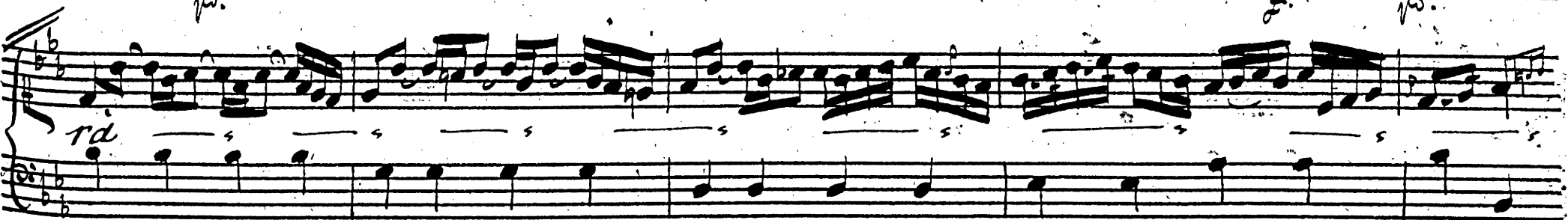
core l'u — nicoardor sarà — l'unico ardor sarà.

This system contains the next two staves. The melody continues with similar rhythmic complexity. The lower staff's accompaniment remains consistent. The lyrics continue across the staves.



questa è la bel — la face e questa — del mio core l'u — nicoardor sa,

This system contains the third and fourth staves. The melody includes some trills and grace notes. The lower staff continues with its accompaniment. The lyrics are spread across both staves.



rd

This system contains the fifth and sixth staves. The melody is highly ornate with many rapid passages. The lower staff continues with its accompaniment. The lyrics are spread across both staves.



e questa del mio co — re l'u — nicoardor sarà — l'unico l'unico ardor sa,

This system contains the final two staves of the page. The melody concludes with a series of descending notes. The lower staff continues with its accompaniment. The lyrics conclude across the staves.

*ra.*

*allegro*

*Fin or beltà maggiore mai non formargli Dei mai non formar gli*

*Dei e il minor Pregio in lei e il Pregio di Beltà e il minor Pregio in lei*

*e il Pregio di Bel-tà questa questa e la bel-la*

*Tempo di prima*

*fa-ce questa e la bel-la face che mi destina amor che*

mi destina amor e, questa e questa del mio

core l'u-nico ardor sa-rà e questa del mio

co-re l'u-nico ardor sarà l'unico ardor l'unico ar,

dor sa-rà.

# Aria 2.

Erilia.

*Allegro moderato.*

Handwritten musical score for "Aria 2." by Erilia, marked "Allegro moderato." The score is written on ten staves, with the first two staves grouped by a brace. The music is in treble and bass clefs, featuring various note values, rests, and dynamic markings like "p" and "f". The lyrics "prendermi vorre — sti tu — me dell'alme imbelli" are written below the final staff.

A handwritten musical score on ten staves, featuring a vocal melody and a piano accompaniment. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings like *no.* and *mf.*. The lyrics are written in a cursive hand below the staves.

*tu me dell'alme imbelli ma invano a me favel - li tu me non*  
*sei per me ma invano a me favel*  
*li tu - me non sei per me no: tu me non*  
*sei per me no, no, non sei per me. Sor.*



Handwritten musical score for "L'Alpe Imbel" by G. Rossini. The score is written on ten staves, with the first two staves containing the vocal melody and the remaining eight staves containing the piano accompaniment. The lyrics are written below the vocal staff.

prendermi vorre — — — — — sti — — — — — ma invano a

me favelli tu — — — — — me dell'alpe imbel — — — — —

li ma in vano a me farvelli Tu-me non sei per

me nò, nò, non se - i per me Tu-me

nò non sei per me.

all'

Voti per la

*alma mia di sciotta invar - cate - ne appresti fra*

*suoi rigori invotta scher - no farà di te.*

*Scherzo farà di te Scherzo farà di te farà di*

*te.*

*Sor. dal Segno.*

# Aria 3.

Valeria.

Andante.

Si m'inganni e pure oh Dio la mia

sorte, e si Tiranna che l'idea di chi m'ingani —

— na non so sueller — mi dal cor.

Si

m'inganni e pure oh Di-o la mia sorte si Si —

ranna Si Si - ranna e la mia Sorte

Vossigusto

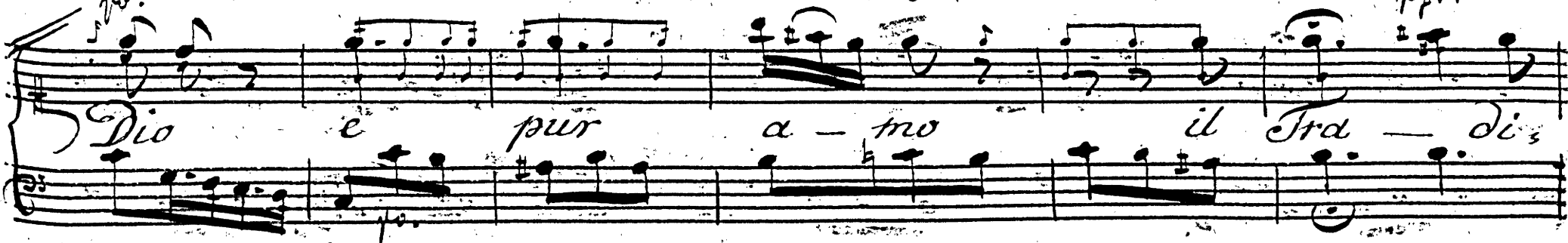
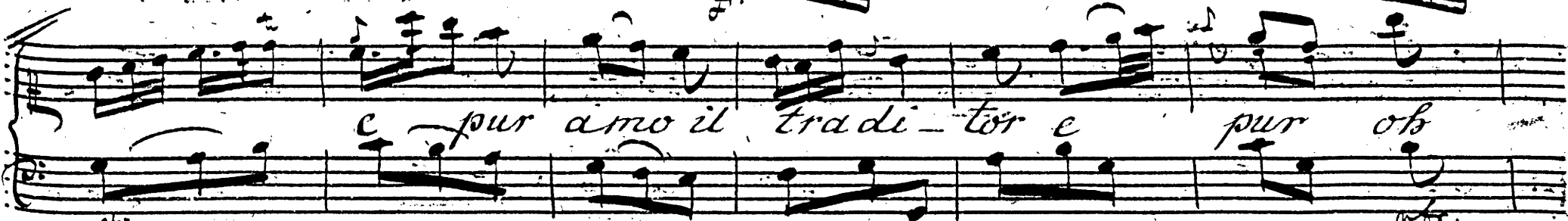
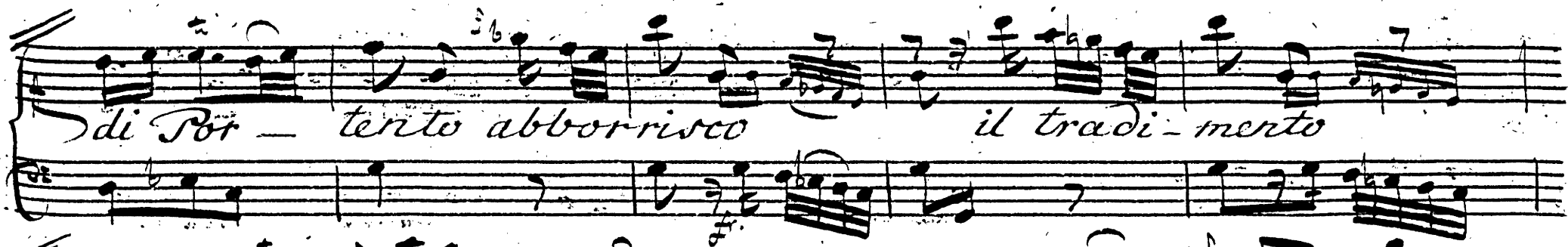
*che l'idea di chi m'inganna - di chi m'ingar -*

*na non so sueller mi dal*

*cor, no - non so suel - ler mi dal cor.*

*Si cru-dele il ca-so mio e una spe-cie*

*Si cru-dele il ca-so mio e una spe-cie*



# Aria 4.

Coro

allegro di molto

e con Spirito.

The musical score is written on ten staves. The first two staves are for the vocal part, with a treble clef and a 3/4 time signature. The tempo and mood are indicated as 'allegro di molto e con Spirito.' The piano accompaniment consists of two staves, with a treble and bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written in Italian and are placed below the piano part.

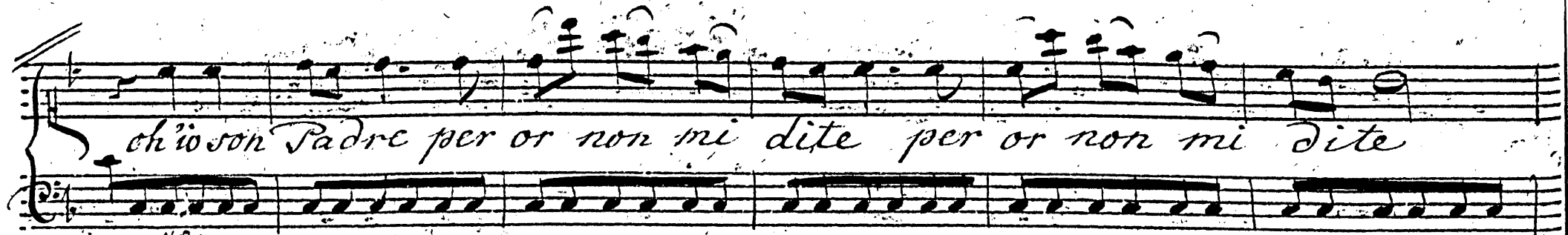
molli affetti dall'alma fugite dall'

al - ma fu - gite ch'io son sa - dre per or non mi



Handwritten musical score for "L'Alma Fuggitiva" by G. Rossini. The score is written on ten staves, with vocal lines and piano accompaniment. The lyrics are in Italian: "dite Debbo - legge d'un tenero amor debbo, legge debbo - legge d'un tenero amor d'un te - nero amor molli affetti, dall' alma fu - gi - te dall' alma fu - gite". The music is in 3/4 time, with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

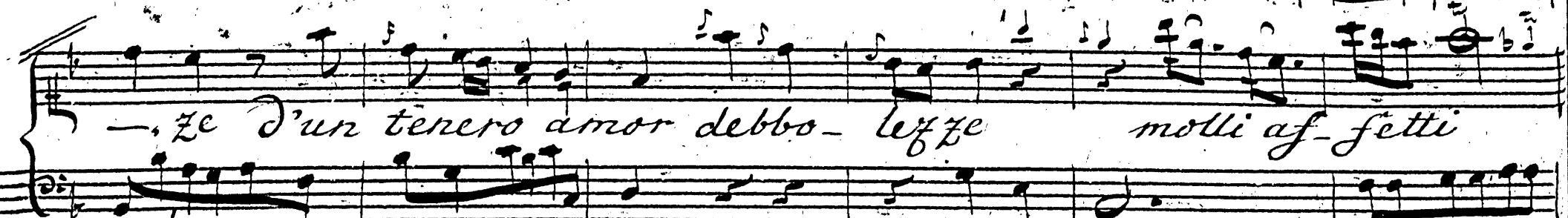
Volksgesetz.



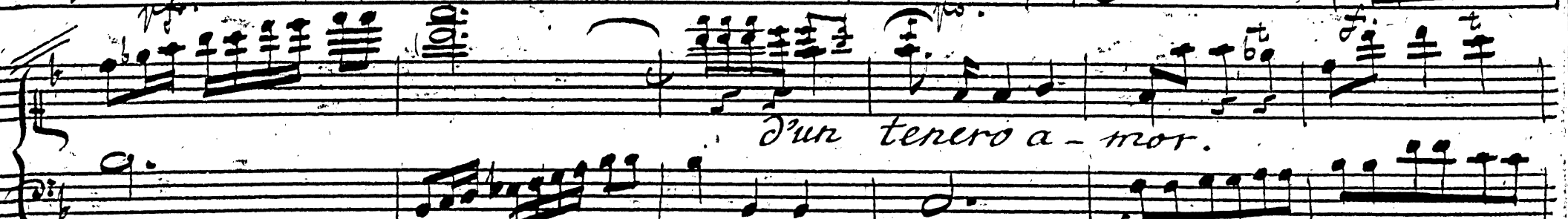
oh'io son Padre per or non mi dite per or non mi dite



Debbo- lez — s — s — s — s — s — s



— ze d'un tenero amor debbo- lez ze molli af- fetti



d'un tenero a- mor.



*fortiss.*

*Fra le smanie onde oppresso mi sento non ram-*  
*mento non rammento, ch'io son genitor non ram-*  
*mento ch'io son geni-tor ch'io son — geni-tor*  
*molti af-fet-ti dal Segno.*

The image shows a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written in Italian and are placed below the corresponding staves. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The score is divided into four systems, each containing two staves. The lyrics are: 'Fra le smanie onde oppresso mi sento non ram-', 'mento non rammento, ch'io son genitor non ram-', 'mento ch'io son geni-tor ch'io son — geni-tor', and 'molti af-fet-ti dal Segno.'.

# Aria 5.

Ostilio.

*Andante*

Con tanto menzognero fido amator si chiama fido amator si  
chiama chi nel suo ben non ama, che il proprio suo piacer, chi

nel suo ben non a

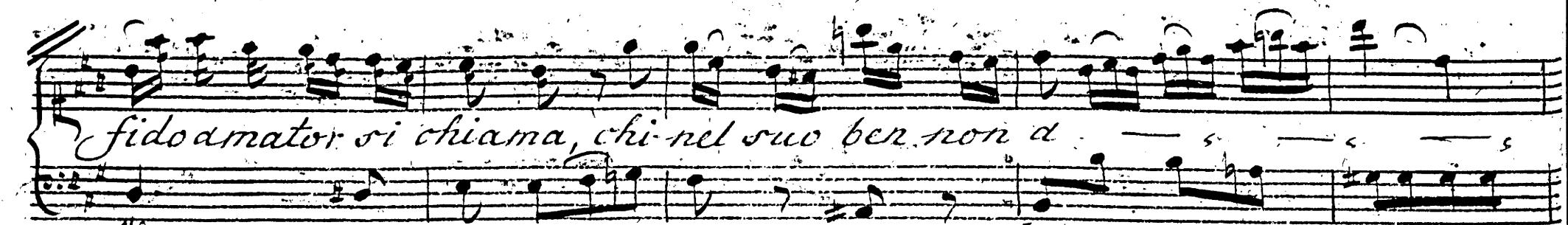
ma che il proprio suo piacer il proprio

suo piacer.

Fi - do amator si chiama con van - to menzognero con

vanto menzognero

*Voss presto.*

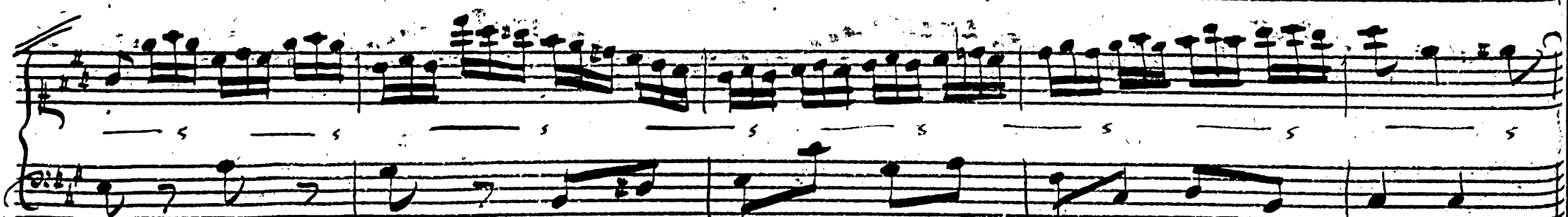


Handwritten musical score system 1. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics "fido amator si chiama, chi nel suo ben non a" are written below the staff. The music is in a 16th-century style, featuring many sixteenth notes and a key signature of one sharp (F#).

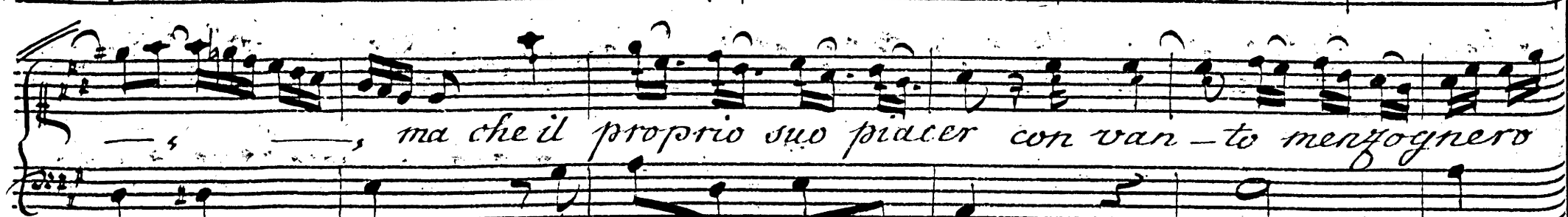
*fido amator si chiama, chi nel suo ben non a*



Handwritten musical score system 2. It continues the melody from the first system. The lyrics are not present in this system.

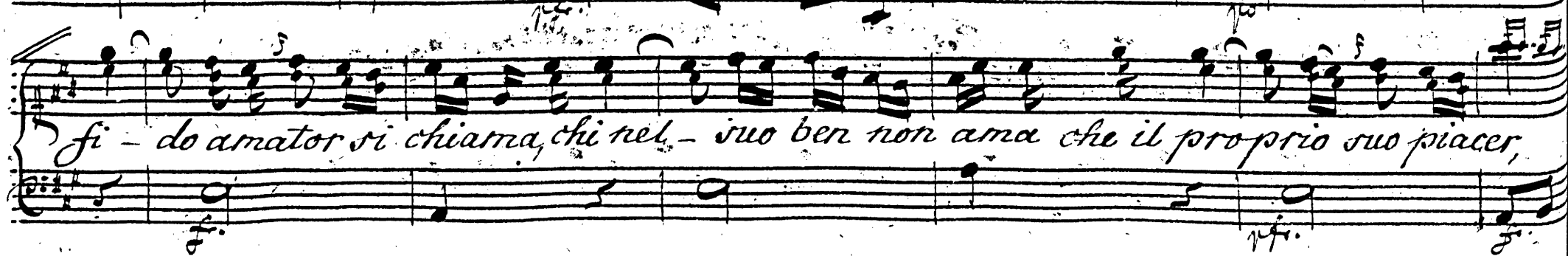


Handwritten musical score system 3. It continues the melody from the second system. The lyrics are not present in this system.



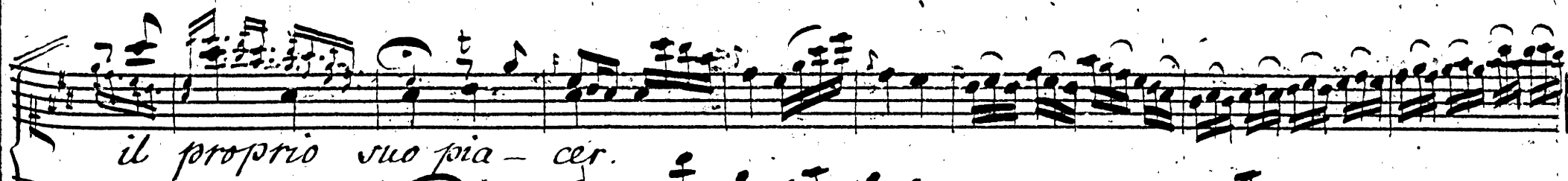
Handwritten musical score system 4. It continues the melody from the third system. The lyrics "ma che il proprio suo piacer con van-to menzognero" are written below the staff.

*ma che il proprio suo piacer con van-to menzognero*

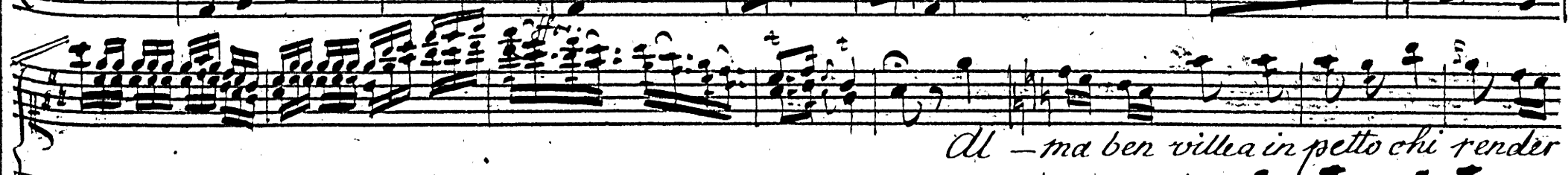
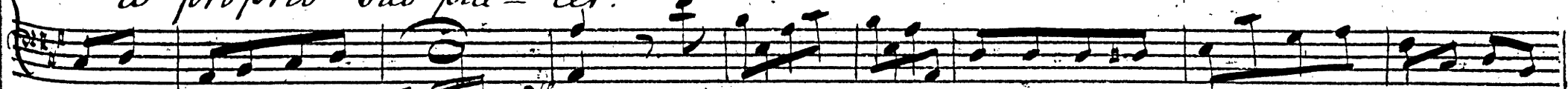


Handwritten musical score system 5. It continues the melody from the fourth system. The lyrics "fi - do amator si chiama, chi nel - suo ben non ama che il proprio suo piacer," are written below the staff. The system ends with a double bar line and a repeat sign.

*fi - do amator si chiama, chi nel - suo ben non ama che il proprio suo piacer,*



*il proprio suo pia - cer.*



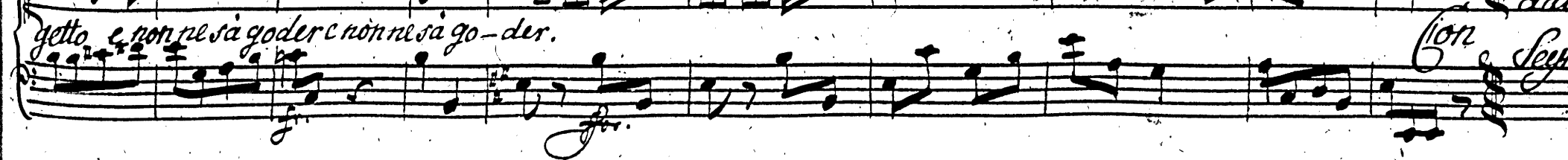
*Al - ma ben vellea in petto chi render*



*più felice un a - dora*



*to oggetto e non ne sa go - der, chi render più felice un a dora*



*getto e non ne sa goder e non ne sa go - der.*

*And.  
Con Sento*



# Duetto 6.

Erzilia.

Romolo.

Lento.

Alh che vuol dir quel pianto

l'af-fanno tuo qual è l'affanno tuo qual è. Sen - to mo -

rirmi intanto non saprei dir non saprei dir perchè Reo del tuo duol son

*Er.* *Rom.*  
io tu tu *Sio* sappesti ad - dio non mi la.

*Er.* *Rom.*  
sciar che giova no mi - lasciar così, an' angustia così

nuova chi mai fin or soffi chi mai fin or - soff.

*ri.* *Rom.*  
ah che vuol dir quel

*for.* *Er.*  
pianto morir mi sento ah che vuol dir in quel  
*Vari presto,*

*tutto piano* non saprei dir non saprei dir per che Reo del tuo duol son i-o

tu ad-dio non mi lasciar co-sì non mi lasciar co-sì angustia così

nuova angustia così an-zi nuova chi mai

*Rom.* fin or soffi non mi lasciar co-sì giova

angustia così nuova chi mai - fin or soffi - fin or chi

mai soffi.

No no no fin ad or giammai

*Allegretto.*

gli affetti non prova-i, che provo in questo di no

no gli affetti io non provai che pro-vo in questo di che provo in questo

*Tempo di prima*

di.

*Ross.*

ah che vuol dir quel pianto, morir mi sento e in.

*Segno.*

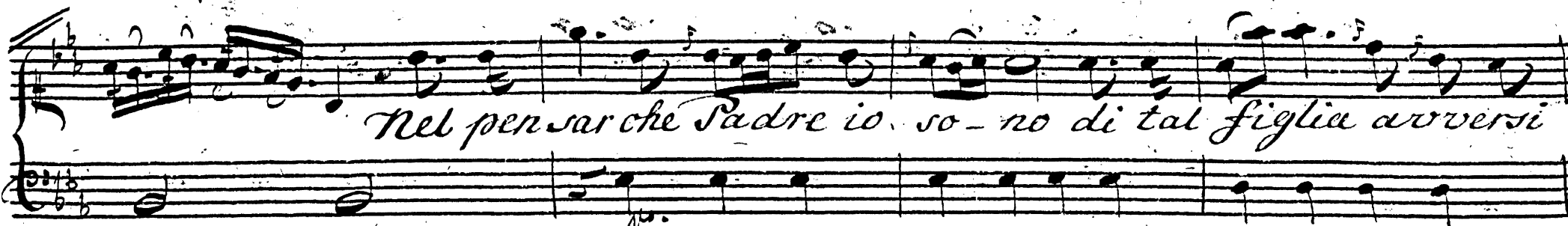
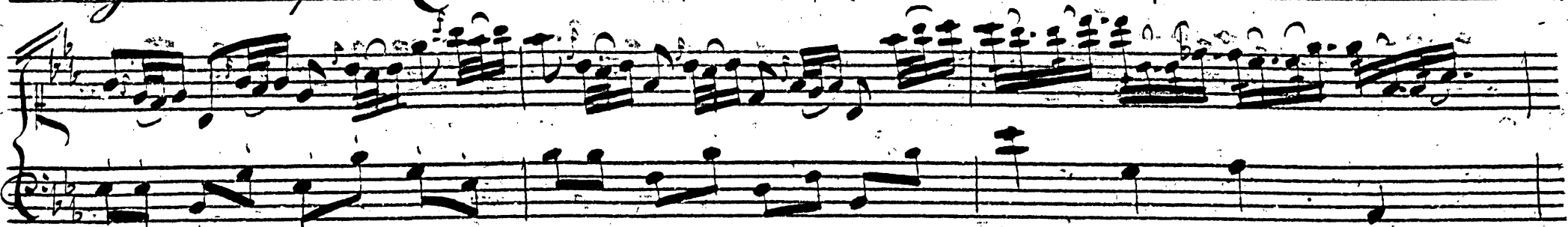
*for: pi'*

Atto II.<sup>do</sup>

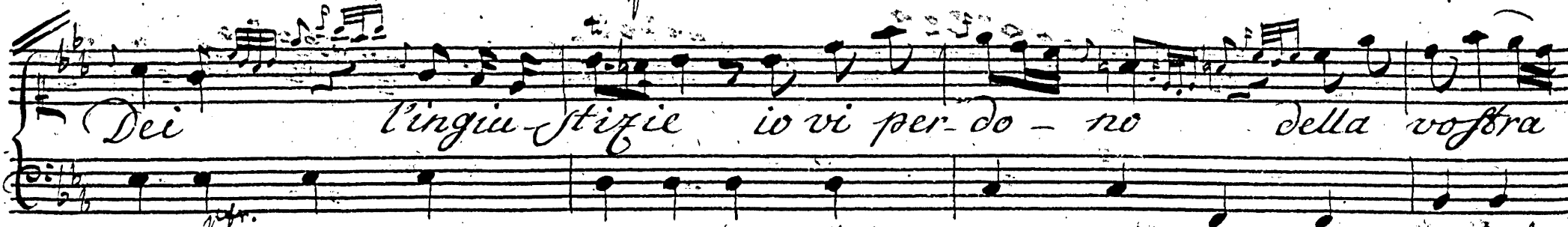
Aria 7.

Curzio.

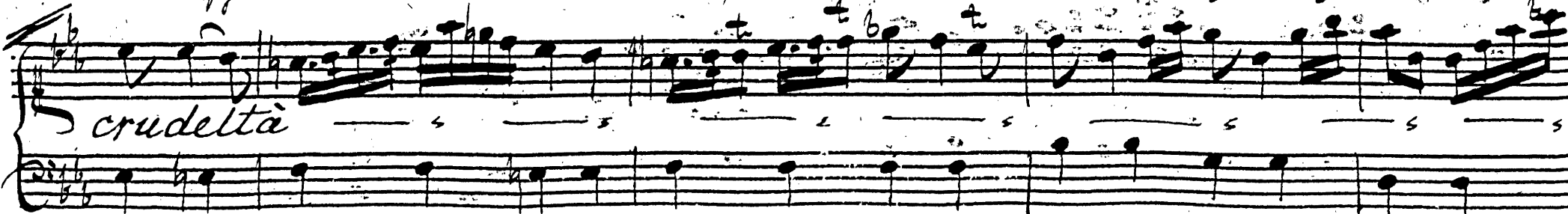
Larghetto ma poco.



Nel pensar che l'adde io so - no di tal figlia avversi



Dei l'ingiu - stizie io vi per - do - no della vostra



crudeltà

*—, D'ogni vo — stra cru — del — tà.*

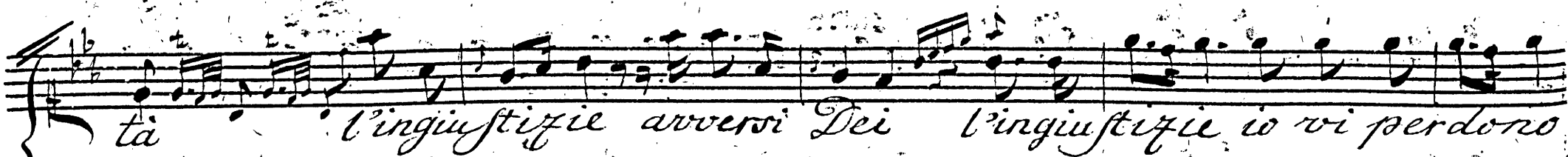
*Nel pensar che Padre io so — no di tal figlia*

*avversi Dei l'ingiustizie io vi perdono D'ogni*

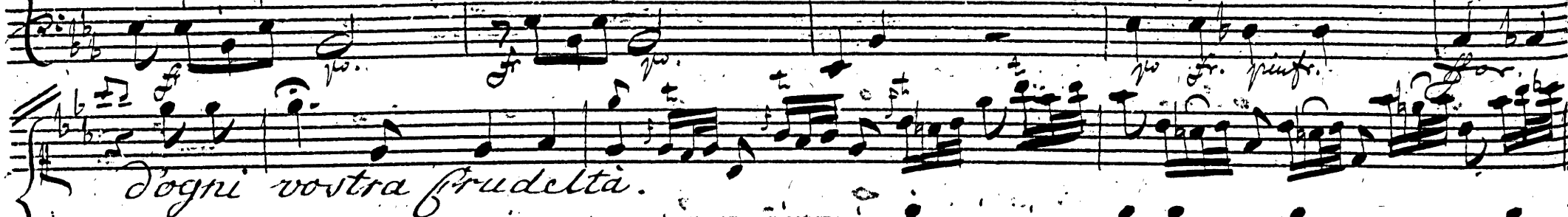
*vostra crudel — tà*

*D'ogni vo — stra cru — del —*

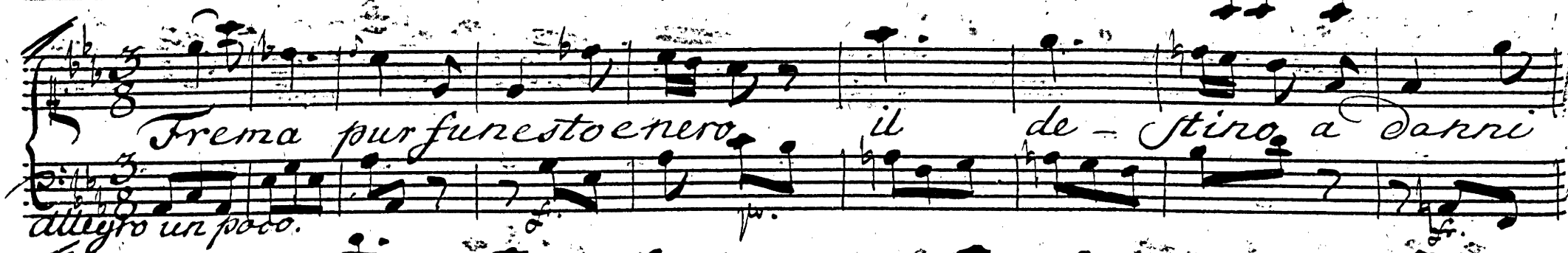
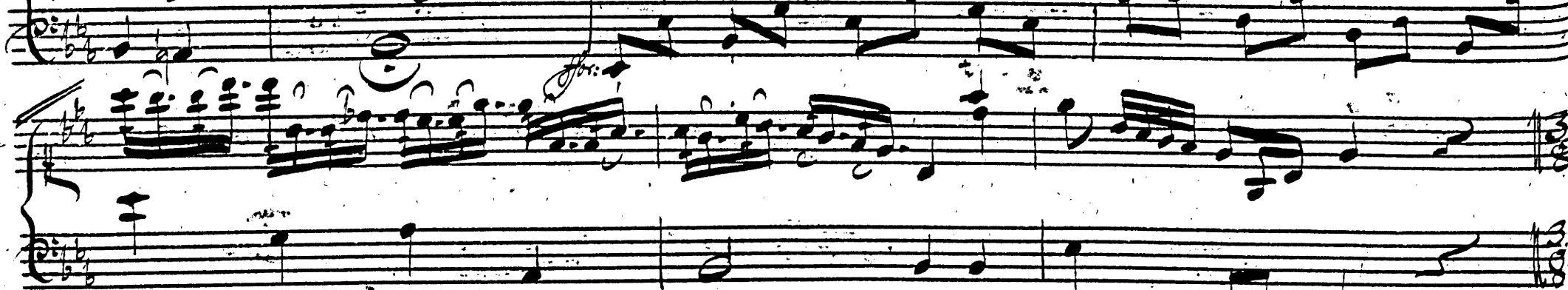
*Vesti presto*



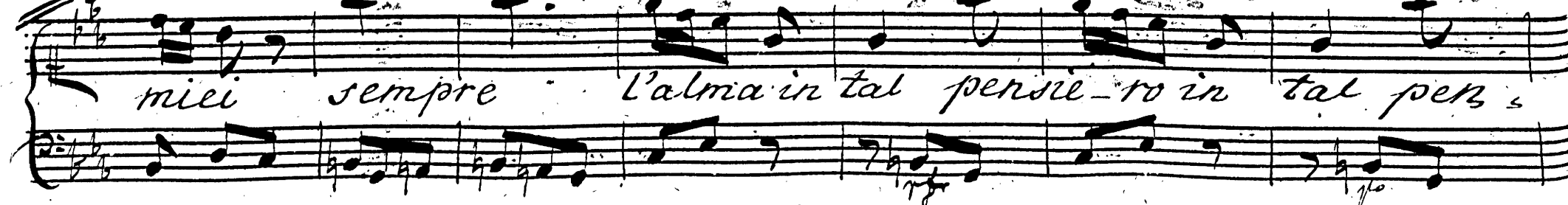
ta l'ingiustizie avversi Dei l'ingiustizie io vi perdono



*ogni vostra crudeltà.*



*Trema pur funesto e nero, il de- stino a darri*  
*allegro un poco.*



miei sempre l'alma in tal pensie-ro in tal pens



2

The image shows a handwritten musical score on aged paper. It consists of several staves. The top staff is a vocal line with lyrics in Italian. Below it are two staves for piano accompaniment. The music is written in a cursive, handwritten style. The lyrics are: "siero la sua calma tro- vera la sua cal", "ma la sua calma trove", "ra.", and "Nel pen- sar ohe Padre io Dal Segno." The piano part features complex chordal textures and arpeggiated figures. There are some markings like "Tempo di prima" and "ra." near the piano part. The score ends with a double bar line and a fermata.

siero la sua calma tro- vera la sua cal

ma la sua calma trove

ra.

Nel pen- sar ohe Padre io Dal Segno.

# Arid. 8.

*Orsilia*

*Allegro*

*ma non troppo Presto.*

le Stelle invan s'adira invan s'adira chi s'affanna

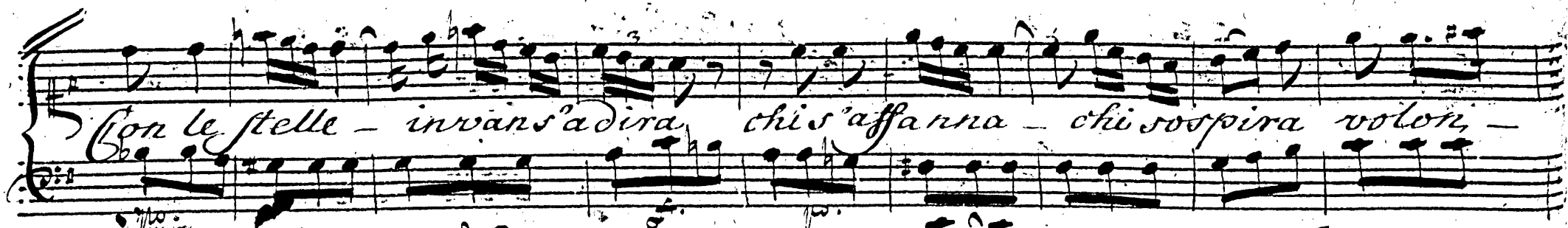
*chi sospira volontario prigio-nier con le stelle - invan s'a,*

*Sira chi s'affan*

*na chi sospira vo-lonta-rio prigionier*

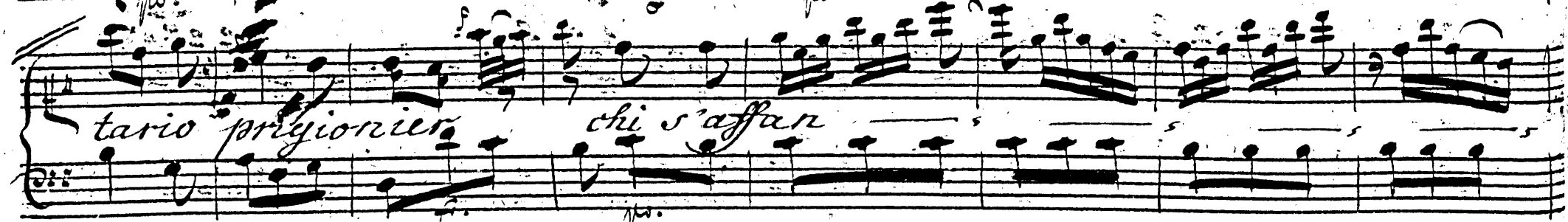
*chi s'affanna volon-tario prigionier, volon-ta*

*rio prigionier.*



Handwritten musical score system 1. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

*Con le stelle - invans' a dirà chi s'affanna - chi sospira volon -*



Handwritten musical score system 2. It continues the melody and bass line from the first system. The lyrics are written below the staff.

*tario prigionier chi s'affan*



Handwritten musical score system 3. It continues the melody and bass line. The lyrics are written below the staff.

*na*



Handwritten musical score system 4. It continues the melody and bass line. The lyrics are written below the staff.

*Chi sospira volontario prigionier*



Handwritten musical score system 5. It continues the melody and bass line. The lyrics are written below the staff.

*Chi s'affanna volontario prigionier volonta*

2  
stio Prigionier

volontario Prigio,

77

nier

Il lagnarsi a lui che giova a lui che giova se non cerca se non

trova che ne lacci suo piacer

Se non trova che ne lacci — il suo piacer il

suo piacer il suo piacer.  
dal Corno

# Aria 9.

Valeria

Andantino.

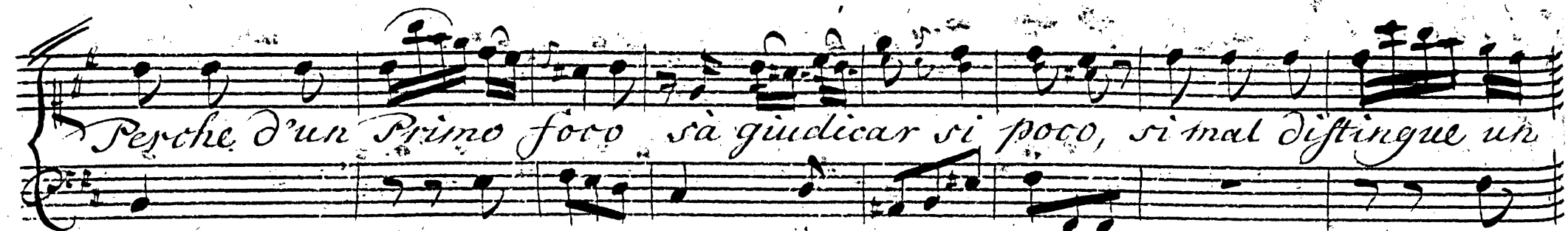
ah perche quando appresi  
d'aspirar d'amore in altro ardor m'accesi non so- spi-rai per  
te ah per- che in altro ardor m'ai-  
cesi non so - spi -rai per te non respirai per te.

Handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* and *no*. The lyrics are written in Italian cursive script below the staves. The text is as follows:

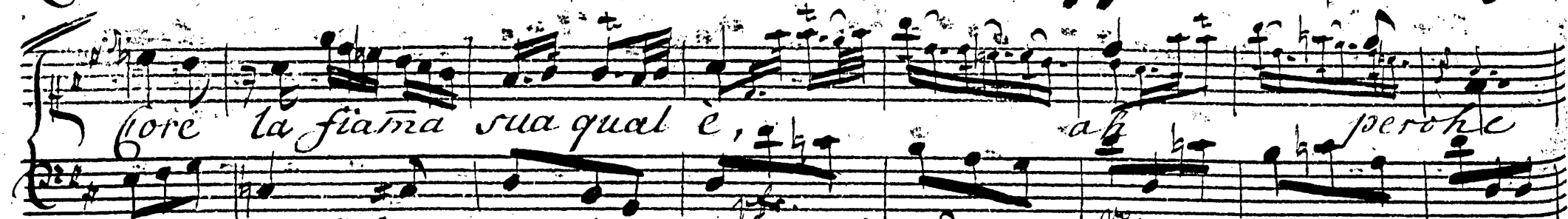
ah perche quando appresi  
a sospi - rar d'amo - re in altro ardor m'accesi, non sospi,  
rai  
per te non sospirai per  
te non sospirai per te.

The score concludes with the signature "V. Ligotti" in the bottom right corner.

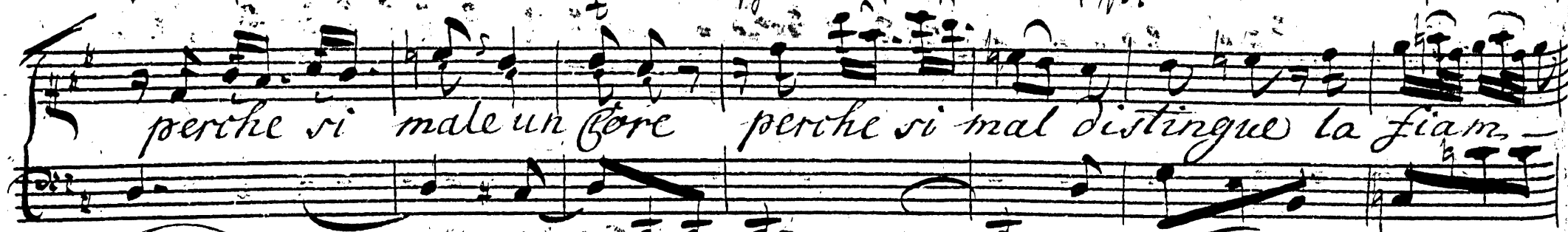




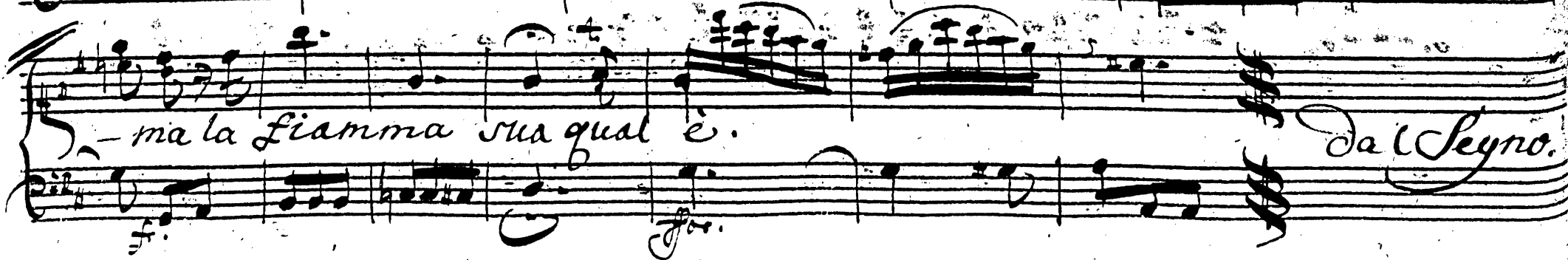
Perche d'un Primo foco sa giudicar si poco, si mal distingue un'



Core la fiamma sua qual è, ah perche



perche si male un Core perche si mal distingue la fiamma



- ma la fiamma sua qual è. Da l'Organo.

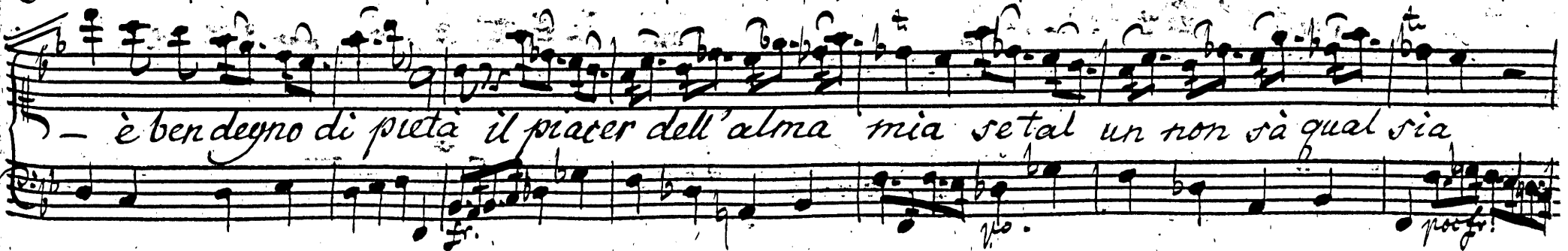
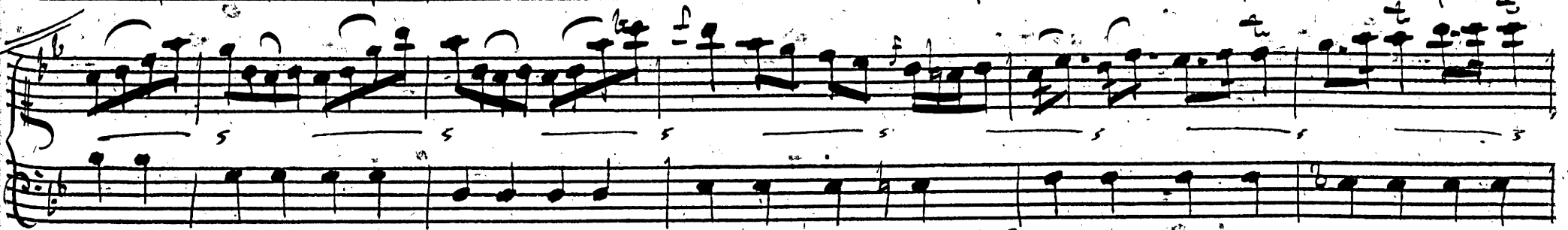
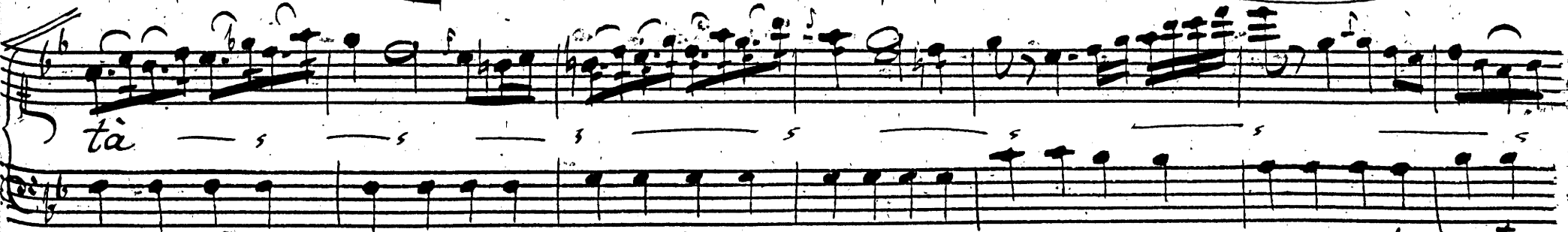
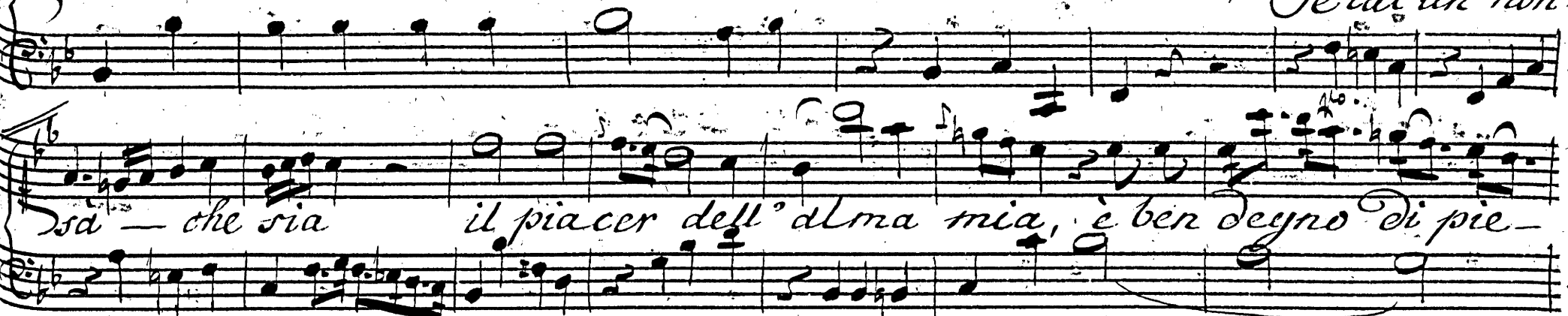
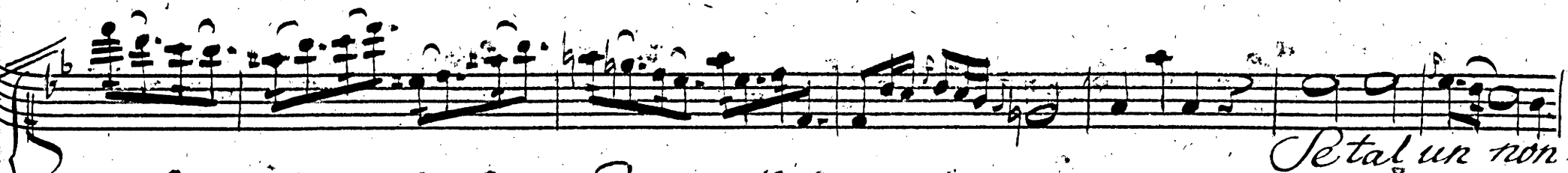
Aria 10.

Ortilio.

Andantino.



*Se tal un non sa qual sia il pia- cer dell' al- ma*  
*mia e ben degno di pie- tà*  
*di pietà.*  
*è ben degno di pietà*  
*è ben degno di pietà.*



*è ben degno di pietà*

*è ben degno*

*di pietà.*

*Sa-ran brevi i suoi contenti se a tal*

This is a handwritten musical score on aged paper. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef, both sharing the one-flat key signature. The music is in a common time signature (C). The lyrics are written in Italian and are integrated into the musical notation. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear.

segno ignote a lui Son le limpi de sorgenti Della

mia fe-li-ci-tà

della mia fe-li-ci-

tà della mia fe-li-ci-tà Della mia fe-li-ci-tà.

trillo seguito.  
Dal Segno.

# Aria II.

Acrono

Allegro

Sprezzami pur per ora, ostenta pur Coraggio ostenta pur fo-

raggio presto a cambiar l'ingua-

gio presto a cambiar l'ingua-gio for-

se t'insegnerò for - se t'insegnerò for - se t'inse - gnerò

Sprezzami pur per ora - ostenta pur Coraggio ostenta pur Coraggio



*forse a cambiar l'ingua-*

*gio presto a cambiar l'ingua-*

*gio presto a cambiar l'ingua-*

*gio for - se t'insegne -*

*ro for - se t'insegnerò cambiar l'ingua-*

*gio t'in- se - gne -*

*Vatti presto.*

Handwritten musical score for piano and voice. The score is written on ten staves, with the piano accompaniment on the left and the vocal line on the right. The music is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro' (Allegro). The lyrics are in Italian and are written in a cursive hand. The score includes a key signature change to D major (two sharps) in the final system. The lyrics are: 'tan dal Campi-Do - glio vedrem se in Campo ancora ve, / drem se in Campo ancora, m'insulterà l'orgoglio che in / Roma m'in-sul - to vedrem, vedrem, vedrem se in'.

ro.

Allegro

Lon.

tan dal Campi-Do - glio vedrem se in Campo ancora ve,

drem se in Campo ancora, m'insulterà l'orgoglio che in

Roma m'in-sul - to vedrem, vedrem, vedrem se in

*Campo ancora m'insulterà l'orgoglio che in Roma*

*m'insultò che in Roma m'in - sul - to*

*Sprezzami Sprezzami pur*

*Sprezzami pur per ora ostenta pur coraggio ostenta*

*pur coraggio Presto a cambiar l'in- dal Segno.*

# Aria 12.

Erilia

Lento.

Basta così vincesti ce-duto a il mio ri-  
gore cedu-to a il mi-o rigore tutto il mio for-ve,

desti non diman dar — di più non diman,

dar — di più

non di — man — dar di più.

*poco.*

*for.*

*Tutti subito*

*Basta così vincesti ceduto a il mio ri-gore tut-to*

*tutto il mio for vedesti non dimandar*

*di più, basta vincesti, basta così, non di man-*

*dar di più non dimandar non dimandar di*

*dar di più non dimandar non dimandar di*

*piu.* *allegro.* *Nel suo dover co.*

*ffor:* *stante sempre sarà quest'alma ben-ched celar bastan*

*te gli affetti suoi non fù gli affetti suoi non fù! Sempre sarò costante, benche a celarba*

*Stan — — — te gli affetti suoi non fù gli affetti suoi non*

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'allegro.' and the dynamics include 'piu.' and 'ffor:'. The lyrics are in Italian. The second staff continues the melody with a treble clef. The third staff has a bass clef and contains the lyrics 'stante sempre sarà quest'alma ben-ched celar bastan'. The fourth staff continues the melody with a treble clef. The fifth staff has a bass clef and contains the lyrics 'te gli affetti suoi non fù gli affetti suoi non fù! Sempre sarò costante, benche a celarba'. The sixth staff continues the melody with a treble clef. The seventh staff has a bass clef and contains the lyrics 'Stan — — — te gli affetti suoi non fù gli affetti suoi non'. The eighth staff continues the melody with a treble clef. The ninth staff has a bass clef and contains the lyrics 'te gli affetti suoi non fù gli affetti suoi non'. The tenth staff continues the melody with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.



*Tempo di prima*

*fù.* *Basta co-*  
*ri vin-cesti ce-duto a il mio ri =*  
*dal Segno.*

*Segue 1<sup>a</sup> Aria*  
*di*  
*Romolo.*

# Aria 13.

Romolo.

*Allegro di molto.*

This is a handwritten musical score for a piece titled "Aria 13." The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro di molto." The music is composed of various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the score. The notation is fluid and characteristic of 18th or 19th-century manuscript writing. The piece concludes with the instruction "Con Volta presto" written in a large, decorative script at the bottom right of the final staff.

gli amorosi Mirti fra belli- ci su- dori fra bellici su,

dori i Marziali allora ad intrecciare io vò i

marziali allora con gl'amorosi Mirti ad intrecciare io vò ad

intrecciare io vò ad intrecciare io vò.

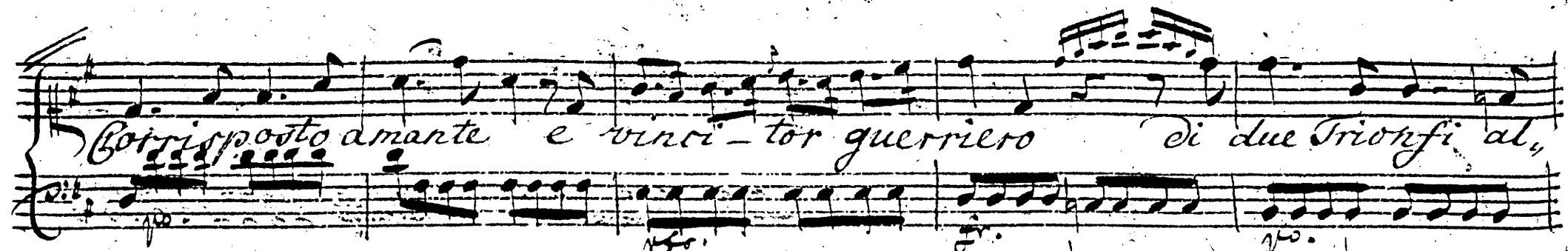
Con gl'amorosi Mirti fra belli- ci sudori i

*Marziali allori ad intreccia*

*re io vò con gli amoroſi mirti e marzia*

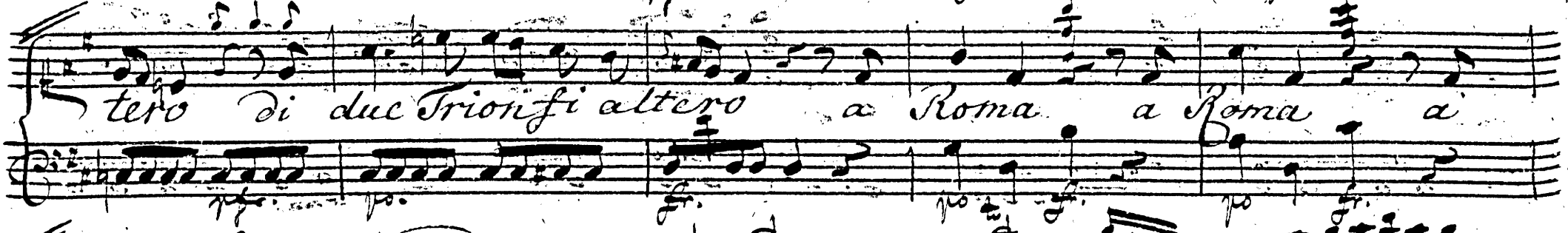
*li allo — ri ad intrecciare io vò ad intrecciar io vò ad intrec*

*ciar ad intrecciare io vò.*



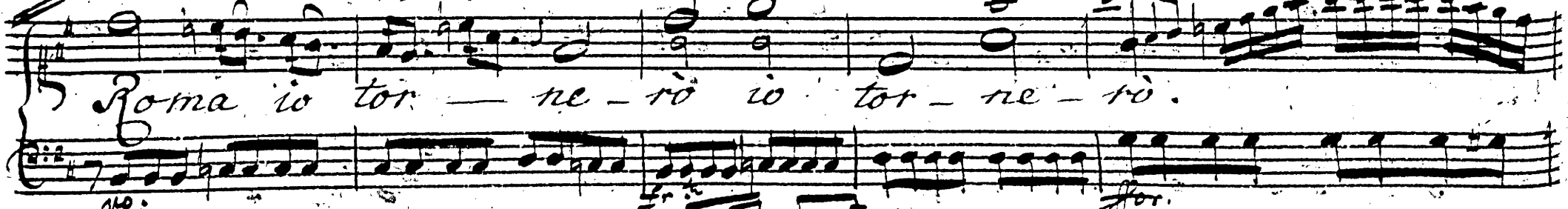
Corrisposto amante e vinci - tor guerriero di due Trionfi al,

This system contains the first line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written in a cursive hand below the vocal staff. The piano part includes dynamic markings such as *pp*, *ff*, and *no.*



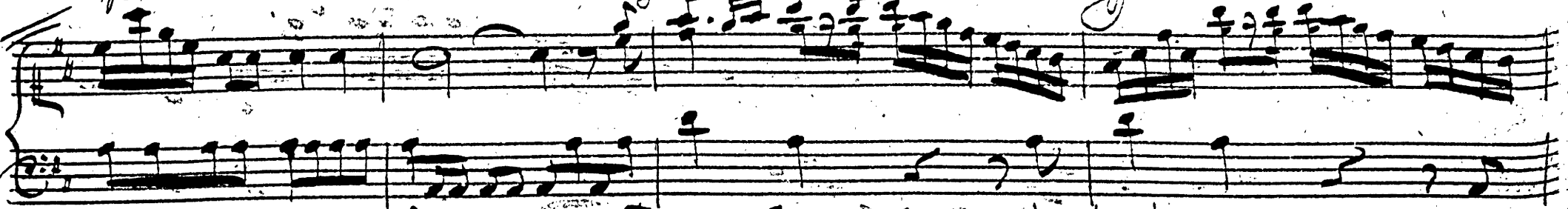
tero di due Trionfi altero a Roma a Roma a

This system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics continue in cursive. The piano part includes dynamic markings such as *pp*, *ff*, and *no.*

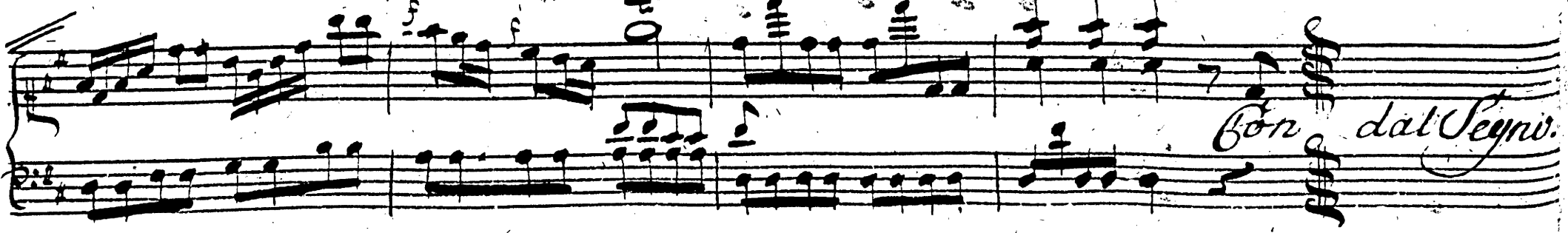


Roma io tor - ne - rò io tor - ne - rò.

This system contains the third line of the musical score. The vocal melody and piano accompaniment are shown. The lyrics continue in cursive. The piano part includes dynamic markings such as *pp*, *ff*, and *no.*



This system contains the fourth line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The piano part includes dynamic markings such as *pp*, *ff*, and *no.*



Con dal Segno.

This system contains the fifth and final line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The piano part includes dynamic markings such as *pp*, *ff*, and *no.*

Atto III<sup>20</sup>

Aria 14.

Curzio.  
Allegro.

Corn.

Corn.

Rit.

Rit. subito

*spira al solo aspetto del porto che lascio del porto che la -*

*scio chi al porto non spero di far ritorno chi al porto*

*non spero*

*di far ritor,*

*no di far ri - torro*

*for.*

This is a handwritten musical score for voice and piano. It consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Italian and are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like *no.* and *for.* The handwriting is in ink on aged paper.



Respira al solo aspetto al solo aspetto di porto che la,  
no. chial porto non spero  
di far ritorno chial porto non spero di far ritor,  
no.

The image shows a handwritten musical score on aged paper. It consists of ten staves, each with a treble and bass clef. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The lyrics are: "Respira al solo aspetto al solo aspetto di porto che la," on the first staff; "no. chial porto non spero" on the second staff; "di far ritorno chial porto non spero di far ritor," on the seventh staff; and "no." on the eighth staff. There are also some markings like "p" (piano) and "f" (forte) throughout the score.

tutti e dol- ce oggetto

dopo il notturno orror

dopo il notturno orror

quel raggio pre cur,

sor che annunzia il giorno

ch'annunzia il giorno

ch'annunzia il giorno.

Re-

dal Segno.

# Aria 15.

Erilia.

Andante.

This is a handwritten musical score for a piece titled "Aria 15." The score is written on ten staves. The first two staves are for the vocal part, labeled "Erilia." and "Andante." The remaining eight staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The score concludes with the word "Per" followed by a long horizontal line and the word "Vollendet" written in a decorative, flowing script.

Per ————— Vollendet.

Handwritten musical score for piano and voice. The score is written on ten staves, with the piano accompaniment on the left and the vocal line on the right. The music is in 2/4 time, with a key signature of one flat (B-flat). The lyrics are written in Italian and are spread across the staves. The piano part features various musical notations, including chords, arpeggios, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The vocal line includes lyrics such as "Dono al primo Eccetto", "del suo do - lor - concedi", "meri - ta pie - tà", "tu in - tendi amor tu vedi che", "tu vedi che me - rita - pie - tà che me - ri", and "ta - pie - tà che merita pie - tà". The score is written in a cursive, handwritten style.

Dono al primo Eccetto del suo do - lor - concedi,  
del suo dolor - concedi tu in - tendi amor tu vedi che  
meri - ta pie - tà tu intendi  
tu vedi che me - rita - pie - tà che me - ri,  
ta - pie - tà che merita pie - tà.

Handwritten musical score on ten staves. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *f*. The lyrics are written in a cursive script. The score is organized into three systems of three staves each. The first system contains the lyrics "Per-do-no perdo-no al primo Ecce so del", the second system contains "suo dolor concedi tu in-tendi amor tu intendi amor tu", and the third system contains "vedi che merita pietà", "che merita pietà", and "tu intendi tu ve-di". The signature "Vitti presto" is written in the bottom right corner.

Per-do-no perdo-no al primo Ecce so del

suo dolor concedi tu in-tendi amor tu intendi amor tu

vedi che merita pietà

che merita pietà

tu intendi tu ve-di

Vitti presto

che me - ri - ta . . . pietà che me - ri - ta pie -

ta che merita pie - ta . . .

*f.*

*Un poco Lento.*

Se un di sperar sereno a lei non fu per

mezzo abbia del pianto al meno l'amara li - ber -

Handwritten musical score, likely for a vocal piece. The score is written on ten staves, with the first four staves containing vocal lines and the remaining six staves containing piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

*ta — — — — — l'ama — ra*

*li — ber — ta l'a — ma — ra l'a — mara li — ber —*

*come prima*

*ta.*

*Per — dal Segno.*

The piano accompaniment features various musical notations, including chords, arpeggios, and dynamic markings such as *for.* (forte), *pp* (pianissimo), and *fr.* (fritissimo). The score concludes with a double bar line and the instruction *Per — dal Segno.*



# Aria 16.

Artitio.

Andantino.

The musical score is written on ten staves. The first two staves are for the vocal part, with a treble clef and a 3/4 time signature. The tempo is marked 'Andantino' and the mood is 'Artitio'. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'ff'. The lyrics are written in Italian and are placed below the piano part.

Fra quelle tenere dolenti stille che i raggi ad  
om-braro di tue pu-pille tra luce il merito de

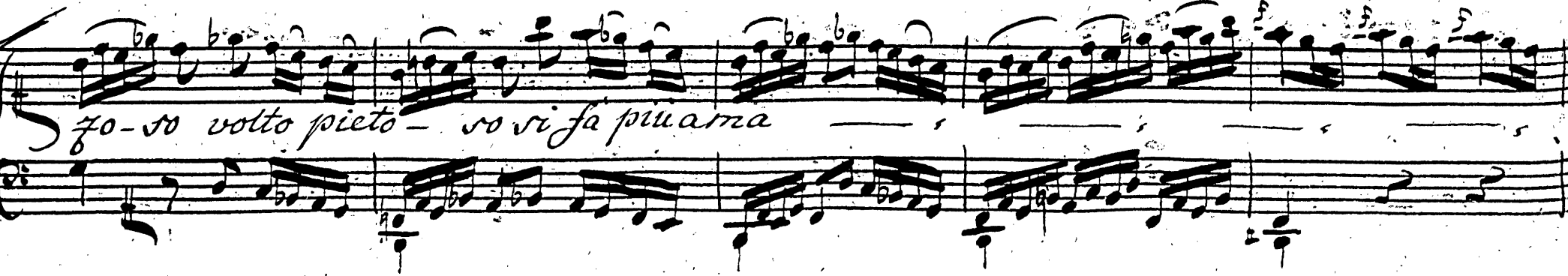
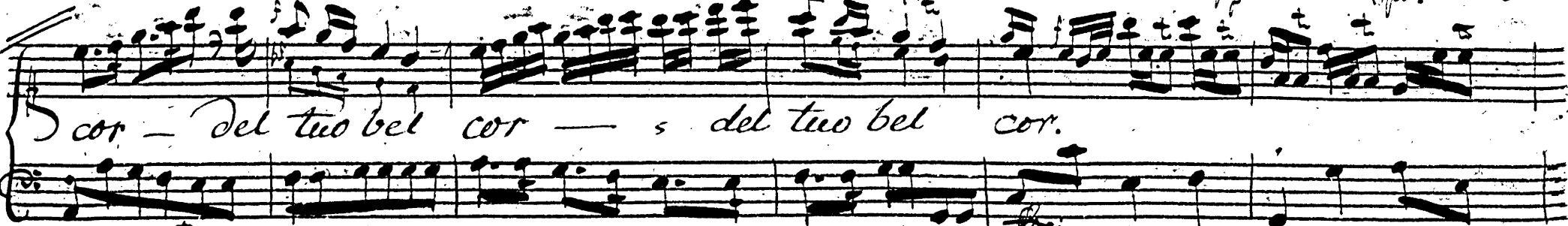
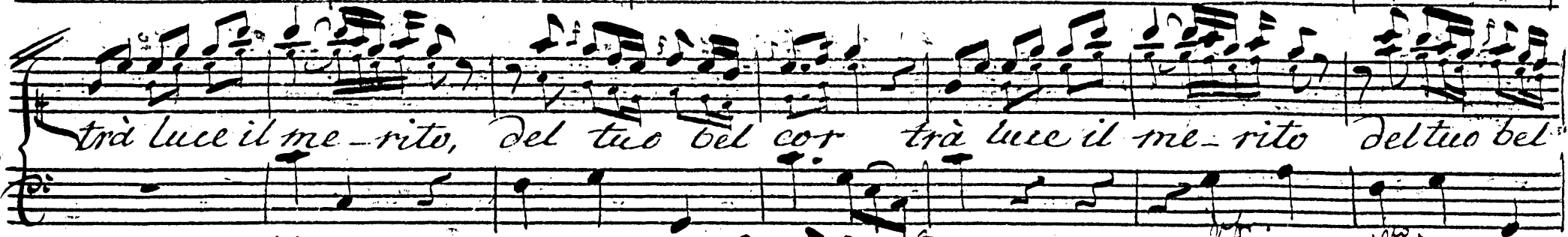
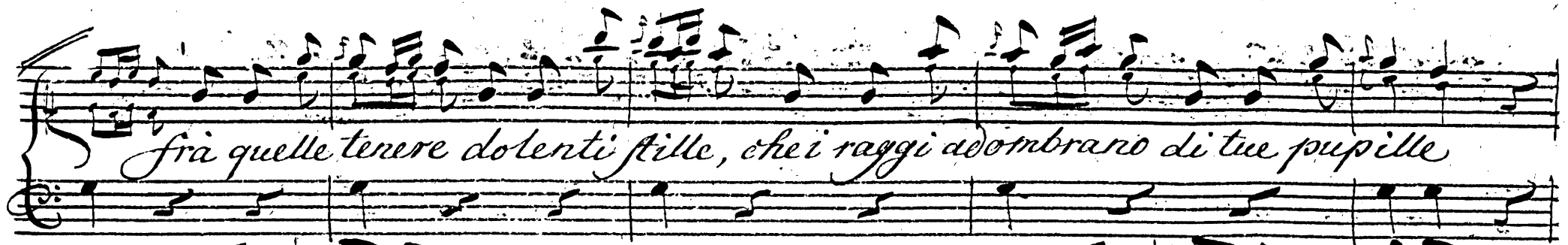
tuo bel cor — — — — —

— — — — — del tuo bel cor — — — — — del tuo bel cor.

*f*  
Fra quelle te- nere dolenti stille ohi raggi ad —

om- brano di tue pu- pille tra luce il merito del tuo bel

cor — — — — — *Fin.*



bile Si fa più ama

bile nel suo do-lor nel suo do-lor — nel suo do-

lor Fra quelle tenere dolenti stille che i raggi adombrano di tue pupille tra luce il

me-rito del tuo bel cor tra luce il merito del tuo bel cor — Del tuo bel

cor — Del tuo bel cor.

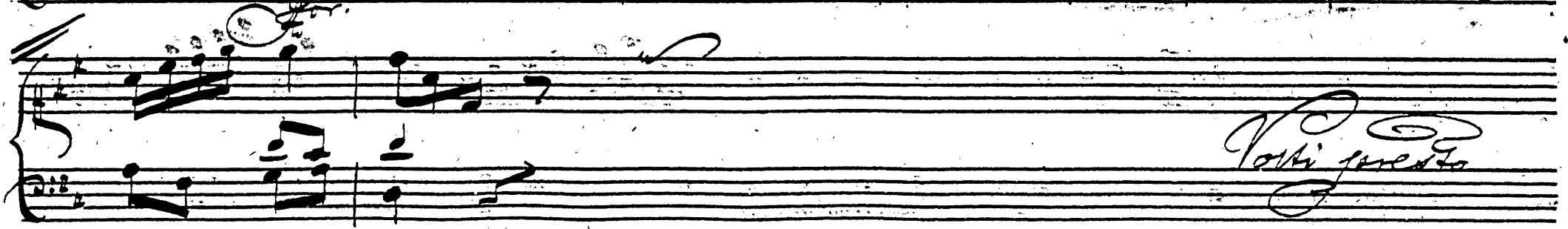
# Aria 17.

Valeria

Allegro.

stante al Cor talora basta vol - per far-si d,

mante ma - non basta un solo i - stan - , - 3



Un istante al cor talora ba - sta sol per far - si amante

ma non basta un solo i - stan

stante per u - scir de Servitu.

stante per u - scir de Servitu.



*L'angel*

*Un dal visco uscito sento il risso fra le piume sento i lacci del co -*

*stume una - lan - guida virtù*

*una lan - guida virtù*

*Un i - dal*

*Peyno*

Coro.

*Allegro  
di molto.*

A handwritten musical score for a chorus. The score is written on ten staves. The first staff is a vocal line, and the subsequent staves are for piano accompaniment. The tempo is marked 'Allegro di molto.' The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written in Italian at the bottom of the page.

bate o Numi l'Eroe che regna che l'arte insegna di trionfar che

Per...

l'arte in segna di trionfar crescangli allori, per la sue / nome rea

dori il nome la terra e il mar ne adori il nome la terra e il mar —

—, ne adori il nome la terra e il mar ne adori il nome la

terra e il mar la terra il mar, la terra e il mar.

3 Volti presto

*Un poco maestoso.*

*Romolo.*

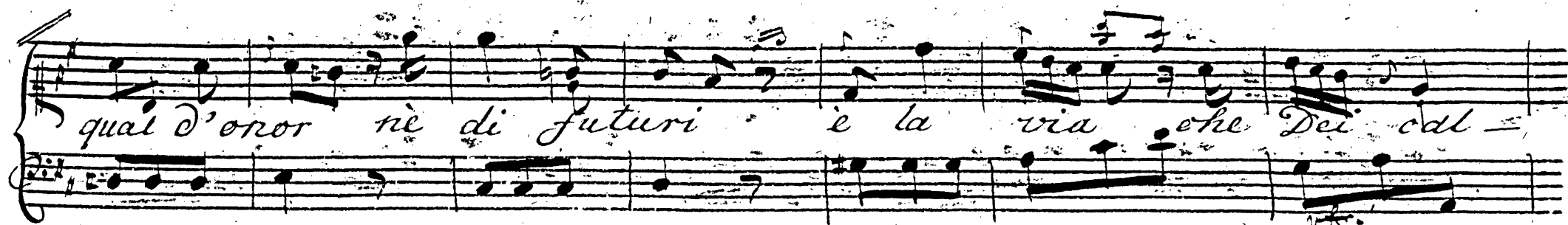
*Il te - nor de fati intendi e vincendo o Roma apprendi*

*qual d'onor ne di futuri e la via che Dei calcar*

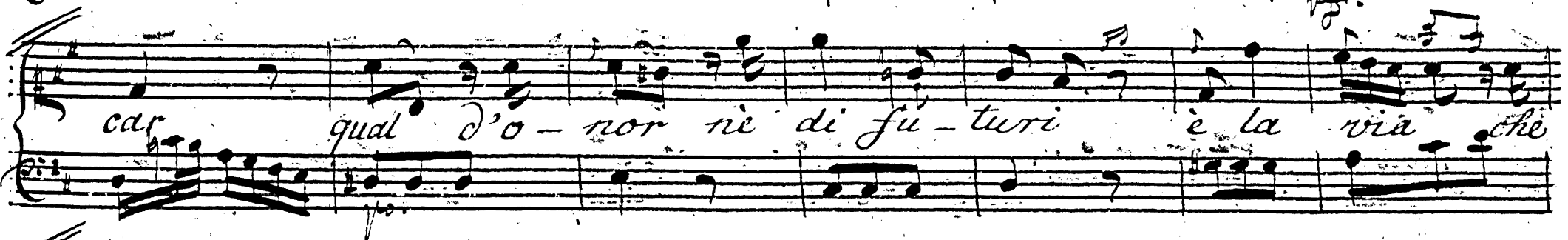
*Il te -*

*nor de fati intendi e vin - cendo o Roma apprendi*

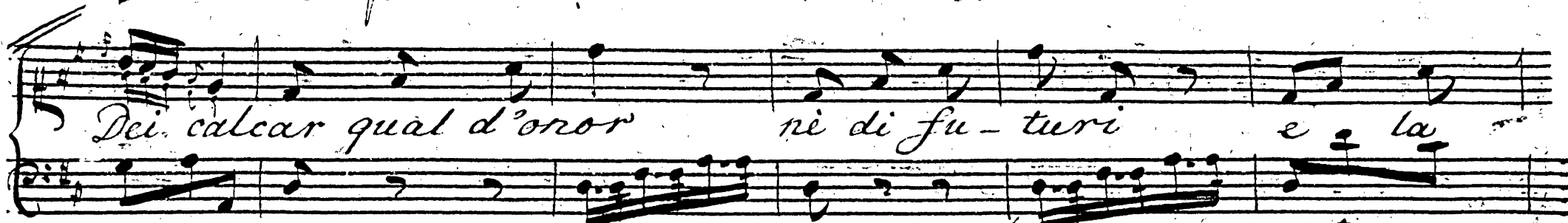
7.



qual d'onor nè di futuri e la via che Dei cal -



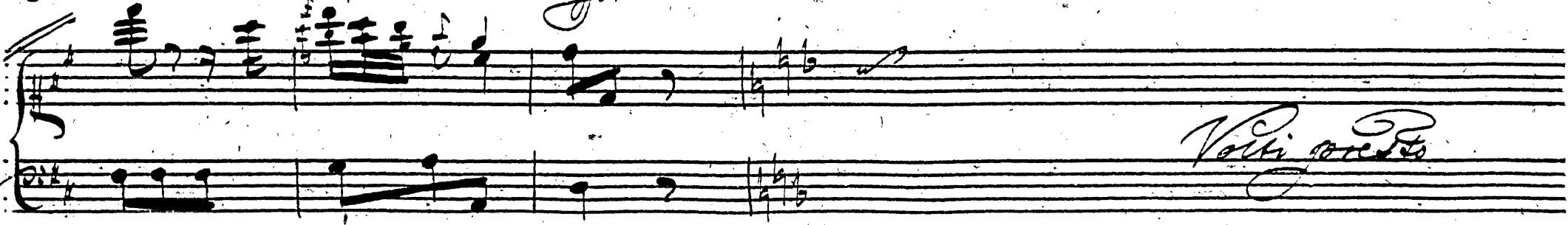
car qual d'o - nor nè di fu - turi e la via che



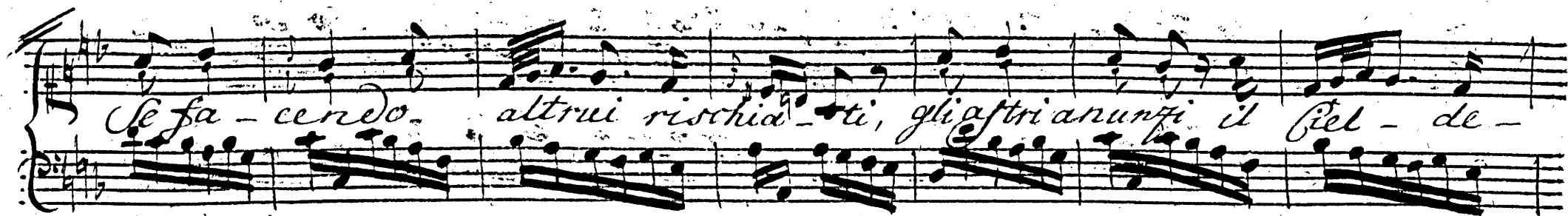
Dei calcar qual d'onor nè di fu - turi e la



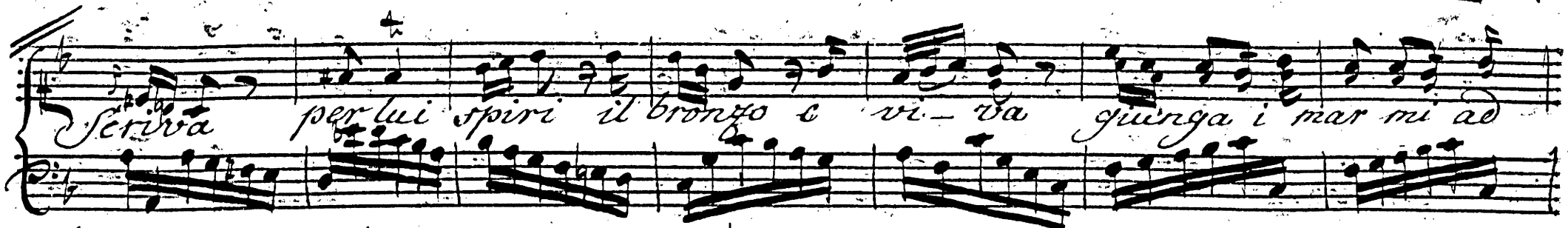
via che Dei calcar



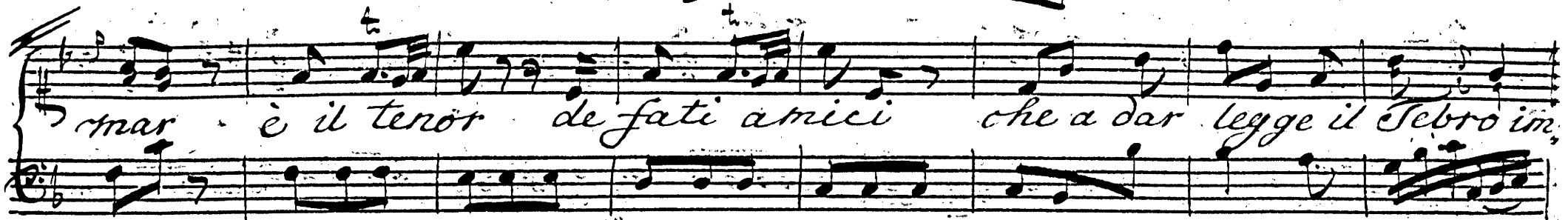
*Vatti ordo*



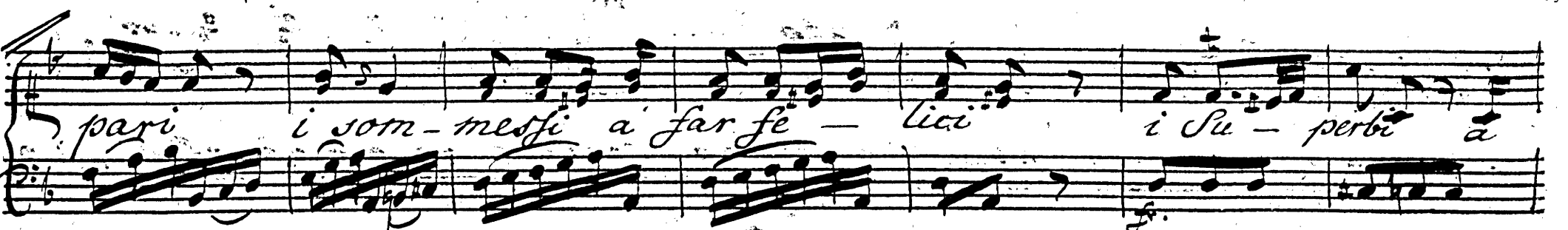
Se fa - cendo altrui rischia - ti, gli altri anunzi il pèl - de -



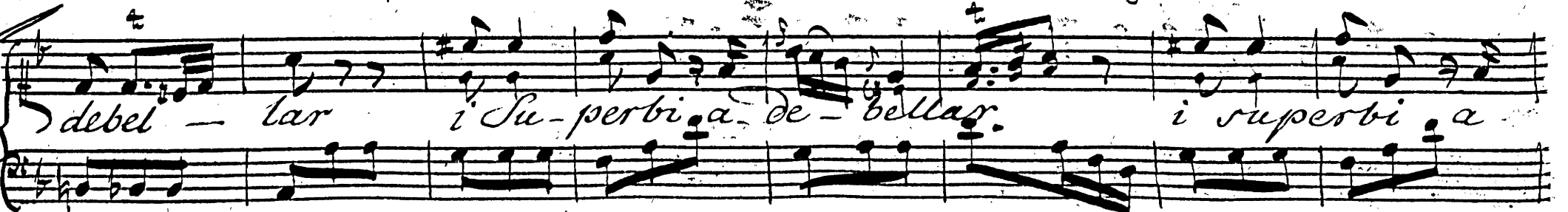
Scriva per lui spiri il bronzo e vi - va giunga i mar mi ad



mar è il tenor de fati amici che a dar legge il Tebro im,



pari i som - messi a far fe - lici i Su - perbi a



debel - lar i Su - perbi a de - bellar. i superbi a

*Allegro come prima*

*de-bel-lar.*

*Coro.*

*Serbate o Numi l'Eroe che Reyna che l'arte in segna di trion,*

*far che l'arte in segna di trionfar*

*Serbate*

*o Numi l'Eroe che Reyna l'E,*

*roe che Reyna che l'arte in segna di trionfar*

*che l'arte in segna di trion,*

*far che l'arte in segna di trionfar di trionfar di trionfar.*



Coro.

Handwritten musical score for a choir, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian. The first system is an instrumental introduction. The second system begins the vocal entry with the lyrics "Numi che intenti siete le sorti a regular le sorti a dispensar". The third system continues the lyrics "fosche fosche o sere ne So-a-vi So-a-vi So-". The fourth system concludes the lyrics "a-vi di ren-de-te So-a-vi di ren-de-te di copia si fe-". The notation includes various musical symbols such as notes, rests, and dynamic markings like "a2.".

Numi che intenti siete le sorti a regular le sorti a dispensar

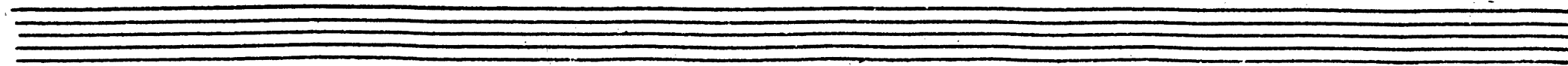
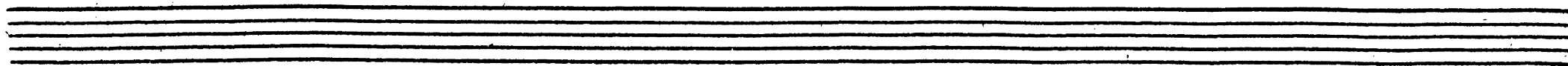
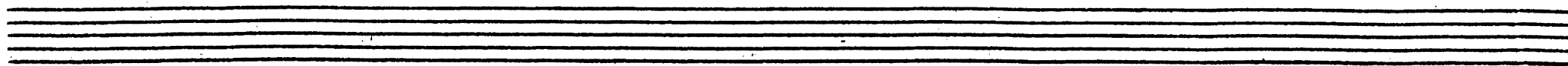
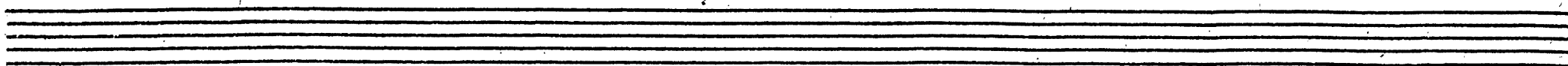
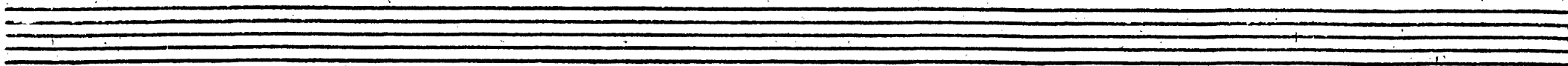
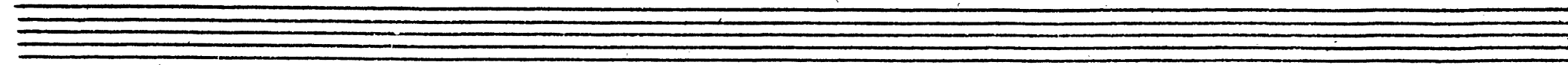
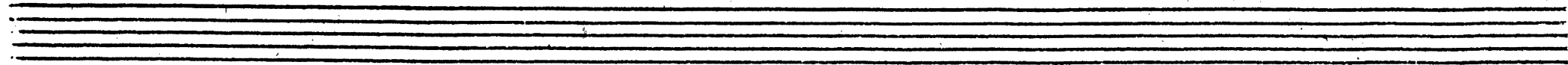
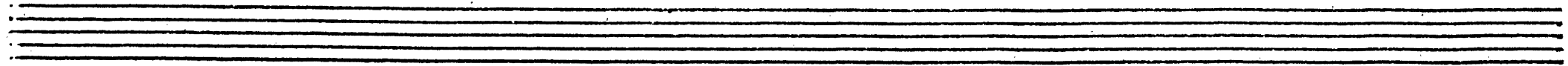
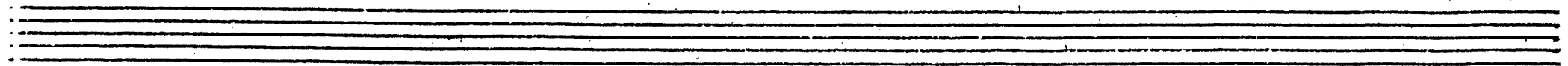
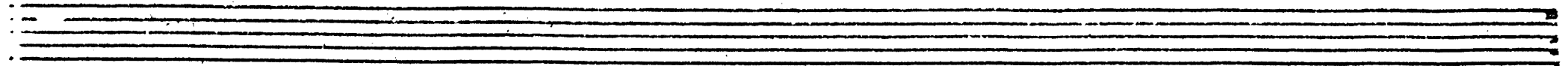
fosche fosche o sere ne So-a-vi So-a-vi So-

a-vi di ren-de-te So-a-vi di ren-de-te di copia si fe-

del di sopra si fe- del già che formasti in fiel le lor fate —  
ne già che formasti in fiel già che formasti in fiel le  
lor fate ne le lor fate — ne.

*Fine dell' Opera.*

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), time signatures, and complex rhythmic patterns with many beamed notes. The lyrics are written in a cursive hand below the staves. The piece concludes with a large, elegant flourish and the text 'Fine dell' Opera.'



STELLFELD

Music  
Rare Book Room

M

1503

.H35

R7

17--

Hasse, Johann Adolph, 1699-1783.



